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BOW PORCELAIN



RARE BOW FIGURE OF A PIPER SEATED IN A PSEUDO-CHINESE TURRETED ARBOUR,
ELABORATELY PERFORATED AND ENCRUSTED WITH FLOWERS.

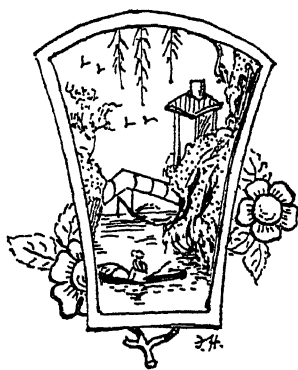
Height: $15\frac{1}{3}$ ". Marks: None. Date: Circa 1765. Reference: Page 130. *In the Author's Collection.*

BOW PORCELAIN

BY
FRANK HURLBUTT

AUTHOR OF "OLD DERBY PORCELAIN", ETC.

WITH SIXTY-FOUR PLATES, OF WHICH EIGHT ARE
IN COLOUR AND FIFTY-SIX IN HALF-TONE



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I

TO
FIVE CHARMING WOMEN
WHO HAVE HELPED TO MAKE IT WHAT IT IS
THIS BOOK IS GRATEFULLY DEDICATED

I

PREFACE

THE more than favourable reception given so spontaneously and with such warmth of kindly appreciation by collectors, by dealers, by the general public of art lovers, and lastly, but not by any means least, by most indulgent reviewers and critics, to the author's monograph on Old Derby Porcelain, both in this country and in the great Republic of the West, has encouraged him to venture to launch on the unfathomable waters of publicity a second monograph—this time on Old Bow Porcelain.

It is true that this second venture presents itself in more beautiful and imposing form and under different auspices; but these fortunate and favourable circumstances only make the author more apprehensive lest, under all this brave array, his work be found wanting in the opinion of those for whom this volume is written, those whose own expert knowledge, artistic taste, and literary ability—often far greater than the author's—entitle them to pass judgment.

It is therefore with diffidence that this work is presented to that considerable portion of the public who concern themselves with old English porcelain, whether as critics, collectors, dealers, or simply lovers of the antique and beautiful.

In the following pages the author attempts to look at the history, manufacture, and decoration of Old Bow Porcelain from an altogether new point of view. He has tried to break away from preconceived ideas, often unconsciously followed, accepted

without examination, and stereotyped by successive writers on the subject.

He has attempted to show the action and reaction, the percussion and repercussion, of the two great London porcelain factories, Bow and Chelsea, on each other and on their prosperity and productions; on their respective bodies and glazes and decoration. Attention is drawn to the fact that the prosperity and importance, the ability and success, of the one waxed and waned in proportion to the decline and resurgence of the other.

This phenomenon explains much that is otherwise difficult to understand in the history of both factories.

He has endeavoured, it is hoped not without a measure of success, to shed new light on the origin of the Bow factory; to demonstrate the importance and extent of its artistic manufactures, till recently so much underrated; to trace the sources of their inspiration.

If in doing this last he must hurt the natural pride of English collectors by showing the overwhelming influence of the Saxon modellers on English Ceramic Art of the eighteenth century, he is sorry; but his conception of the duty of the searcher and enquirer into exact knowledge is Truth, whether agreeable or otherwise.

Though, in design and modelling, the English Ceramic artist owed much to Saxon and other Continental sources, the author, at any rate, is prepared to uphold the beautiful artistic feeling and effect of the fragile frit-paste porcelain with its limpid lead glazes of the early English factories, the bright yet delicate colouring of its decoration, the exquisite charm of its rococo ornament, against all competitors.

The expert reader's attention is particularly drawn to the reference numbers throughout the text.

The Notes to which they refer have been placed all together at the end of the volume for two reasons: firstly, to avoid interrupting the even flow of the narrative with proofs, arguments, and details which would probably only bore the general reader; and secondly, in view of the length of some of the references, as being a more convenient arrangement.

The serious reader, the collector, the writer on Ceramics, and the critic, however, will find these voluminous notes of great value. Here they will have convenient access within the limits of one volume to practically all the contemporary and essential documents concerning the old Bow factories and their productions, and an intensive, comprehensive, and up-to-date summary of all the more recent discoveries. In fact, this book will be found to be a self-contained work on the subject of which it treats.

Every dog has his day. So too with old porcelain. Worcester for many years reigned supreme; Chelsea has for some time past loomed large in the collector's vision.

Now it is the turn of Bow. Bow porcelain, so long ignored, later so long despised, finally so long neglected, is now beginning to take the foremost place in the collector's favour. The sale of a pair of Bow figures in the R. M. Wood collection for the record sum of £3780, a few years ago, opened people's eyes to the potential value of Bow porcelain. The author ventures to predict that this interesting and beautiful china ware will come more and more into public favour, and become increasingly valuable and sought after in the near future.

One feature in this volume the author can recommend to the

notice of collectors and learners with some confidence, viz. the splendid series of illustrations. These have been chosen with extreme care and no little good fortune.

They illustrate with perfect examples practically all the actual fragments of Bow porcelain dug up on the Stratford-le-Bow site of the second factory, both by Mr. Higgins in 1867 and by Mr. Toppin in 1921.

They illustrate most of the pieces mentioned in John Bowcocke's memorandum-books and papers. They show the originals of Bow pieces; they include the dated and documentary pieces; also several series of figures, so useful to collectors endeavouring to make up a set; they cover the whole range of Bow manufacture and activities, and even in these days of wonderful artistic reproduction they are indeed of exceptional merit.

The author takes this opportunity of acknowledging with gratitude his great indebtedness to Colonel and Mrs. W. D. Dickson, to Mrs. Hignett, to Mrs. Taylor, and to Mrs. Yorke, to the authorities of the British and Victoria and Albert Museums, to Mr. F. Mallett, and to Mr. F. Stoner, for providing him with photographs and process blocks of interesting and beautiful specimens from their collections, supplementing those in his own.

To his eldest sister he owes a debt of gratitude for reading through the manuscript and proofs and preparing the index.

Finally the author commends his book with hope to his friends the readers, begging them (to paraphrase an old tag)—

To any virtues pray be kind;
To faults—as *one who well has dined*.

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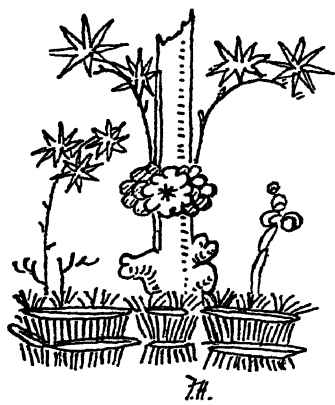
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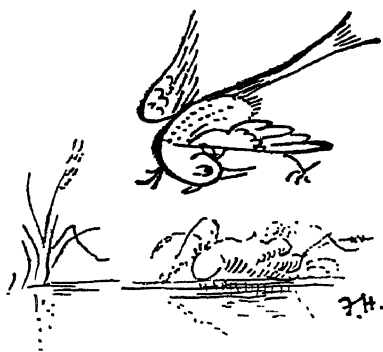
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CHAPTER I

A HISTORY OF THE OLD BOW PORCELAIN FACTORY

SOMEWHERE about the year 1738 there arrived in London from Dublin to seek his fortune a young Irish engraver of the name of Thomas Frye. He was then about thirty years of age, and was, says Mr. M. C. Salaman, one of the most interesting and versatile personalities among the engravers of the period.

Besides being an excellent mezzotint engraver, a line engraver, and later a stipple engraver, he also painted pictures (portraits, etc.) in oils, drew in crayons, and executed charming miniatures. Moreover, he engraved plates for transfer in enamel colours on to enamels and on to porcelain, and painted in enamel colours on earthenware and on porcelain. The rare and beautiful overglaze engraving of J. B. S. Chardin's charming picture "*Le Négligé, ou la Toilette du Matin*," after the line engraving by S. P. le Bas in a fine-toned manganese purple, with its characteristic rococo frame and its vignettes on the border, is no doubt the work of Thomas Frye (see Plate 12), as also the plate printed with *Æneas and Anchises*, in iron oxide red, in the Victoria and Albert Museum; though some say these are the work of Ravenet—who shall decide?

Though he had left his dear Dublin for alien London to seek his fortune, Frye did not immediately find what he sought. Fortune, indeed, is a fickle jade, who has to be wooed by most of her votaries with time and hard endeavour for offerings. Nor is she always to be won even by these.

In his search for work Frye seeks his old teacher and fellow-Irishman Brooks, who had come to London a few years before,

"finding"—to quote Mr. Salaman again—"that neither Dublin nor engraving offered sufficient field for his activities, and bringing with him his young pupils James McArdell and Richard Houston, *and a new process he had discovered for enamelling on porcelain.* The new process, starting in Battersea, ended in bankruptcy—for some one else of course."

This would be the printing and enamelling on metal and on porcelain set up in conjunction with S. T. Janssen (a son of Sir Theodore Janssen), a stationer and printseller in St. Paul's Churchyard, who was himself a collector of old china and works of art.

Janssen became bankrupt, and all his beautiful things, both at his house in St. Paul's Churchyard and at his enamelling factory at York House, Battersea, were sold by auction in March and June 1756.

At his sumptuous house in St. Paul's Churchyard, over his print and stationer's shop (as the old custom then was), the younger Janssen gathered a coterie of young engravers, full of ideas, of enthusiasm, of adventure. He sold their prints for them, he helped many a lame dog over stiles; in some instances he aided them to convert their ideas into concrete form; and—he came to bankruptcy.

However, it is pleasing to note that finally he won through; for in 1765 he was appointed Chamberlain of London; in 1767 he succeeded his brother in the baronetcy, and when he died in 1777 he was prosperous and respected.

It may have been due to his helping Brooks¹ in his experiments in printing on enamel and porcelain that Thomas Frye was first led to experiment with bodies and glazes for making porcelain itself.

It must be remembered that porcelain was "in the air" at that time. All the world talked porcelain. The great increase in tea-drinking, with its accompaniment of charming porcelain tea-things from the Orient; the activities of the Dutch East India Company; the invention and perfection of European porcelain—first at St. Cloud, then at Meissen—quickly spreading all over

France and Germany; the letters of the Jesuit, Père d'Entrecolles, from China; the importation of the white porcelain earths from the American plantations,—all these things reacted on the impressionable and artistically many-sided Irishman, and he determined to try his hand too at the entrancing pursuit—to seek his fortune in the invention and manufacture of porcelain.

He felt himself well equipped for the endeavour by reason of his experience with Brooks and his own experiments. On the artistic side he knew himself to be competent.

When a man seeks to set up a new business on a small capital, history tells us that he generally begins by utilising an established factory engaged in an analogous or related trade.

The manufacture of porcelain, therefore, has usually started in either an earthenware or a glass factory.

It is possible that Chelsea started from the old glass-house of the Venetian Company in that neighbourhood. Derby started in the pipemaker's oven and the Cockpit Hill Pot Works; Bristol in Lowdin's glass-house.

In the case of the Bow factory, the evidence available points to the fact that Edward Heylyn,² the established partner, approached by Thomas Frye with all the blarney and blandishments of an Irishman's honeyed tongue, either owned, or was largely interested in, a glass factory at Bow, and that it was in conjunction with this that the Bow Porcelain Factory was set up. Afterwards the two allied industries were carried on alongside each other.³

The accounts were kept quite separate, and Frye from first to last looked after the porcelain business more particularly, while Heylyn managed the glass concern to which he had been brought up.

Naturally the affairs of the two businesses overlapped and got mixed up occasionally—my Lord Southwell ordering his table glass from Heylyn at his warehouse, and having been asked by Lady Southwell to be sure to order an oval porcelain tureen, decorated with the "Image" pattern, to replace that in her service which the cook has just broken, and to see that it was ready in a

month—"Quite impossible with such a large piece, my lord." "Then in 6 weeks certain—is that understood?"—does not take the trouble to go across to Mr. Frye at the porcelain factory or to the china warehouse in Cornhill; but knowing that Heylyn is connected with the porcelain business also, orders it from him. There were no handy telephones in those days, so Heylyn, who remembers that John Bowcocke, the travelling manager for both concerns, is stepping round that morning (April 28, 1756), gives him the order; and as the matter is really urgent, and Lord Southwell—not to say Lady Southwell—must not be disappointed, sees that Mr. Bowcocke puts it down in his memorandum-book.

Naturally, too, Windsor firebricks are used for the glass-house, and also for the china oven—also a large order can often be placed on better terms than one that is smaller. One order therefore is placed for a quantity of bricks, "but mind, 2000 of them are for the glass-house and 1500 for the china factory—and see that a correct account is sent to each."

But even in those days mistakes were made sometimes, and so John Bowcocke has to make a query in that useful memorandum-book: "May 7, 1756. Quyer.—Whether any Windsor bricks were received at the glass-house which is charged to the porcelain Compy."

"Ah! and at the same time I might pay Mr. Heylin" (for so John always spells his name) "Minshull's draft for £10:10:0 for glass acct. which I have collected for him."

Again, "Paid Mr. Heylin's draft on Mr. Crowther for £13, and charged Mr. Crowther's cash account with it" (things getting complicated here). "Quyer. how is Mr. Heylin made Dr. and J. C. creditor?" *i.e.* in the accounts. However, this was all later on, in 1756.

The author is of opinion that in 1744⁴ Heylyn and Frye's first patent was worked experimentally only at Heylyn's glass-house at Bow; that but little saleable porcelain was turned out from 1744 to 1749, and that such porcelain as was produced was of the character of opaque glass, improving gradually as experience was gained, first to a glassy porcelain with high translucency

and a creamy body and glaze, and finally resulting in Frye's discovery, or hearing, of the virgin earth (*i.e.* calcined bones), most probably from Liverpool sources. Frye then, in 1749, took out his second patent for his new and improved body, registering it in his own name only.

By this time Heylyn was sick of the very name of porcelain.

Any one who has had a new and experimental business foisted on to an old, orderly, and well-established factory will know what it means. The stable and profitable manufacture of glass is neglected for the experimental, troublesome making of porcelain. The kiln is taken to a pitch suitable for the small quantity of porcelain in it, with the result that the far larger contents of more fusible glass are spoiled, and so on and so forth, till the once prosperous and smoothly managed glass business is in confusion, and profits are turned to losses. So it was in this instance. At the end of five strenuous years, Heylyn had had enough of the manufacture of porcelain in his glass-house, and Frye had more or less perfected his experiments and evolved a stable and saleable product; the process being described in, and protected by, his second patent of 1748-49.

Consequently Frye had to look round again for some one else with money and enterprise to take up his patent and work it.

He found him in Mr. Weatherby, who, with his partner John Crowther, were merchants of some repute. Both of them were Freemen of the City of London, and it is supposed to be owing to this fact that they adopted the dagger from the City of London Coat of Arms as one of their factory marks, the other being an anchor, used in conjunction with it.

The mark of the anchor, used both at Chelsea (alone) and at Bow (in conjunction with the dagger), may have been an old mark of the Venetian glassmakers, brought to London many years before—since it figured both on Venetian majolica and Venetian porcelain.

Of these two, Weatherby and Crowther (who were probably importers of porcelain goods from China and Japan; it was only in 1753 that they were described in Kent's Directory as "potters

at St. Catherines near the tower”), John Crowther would appear to have been the practical man and Weatherby the commercial partner.

It would seem that in his time Crowther had been out to China, for the new factory which they proceeded to build at Stratford-le-Bow, on the Essex side of the river Lea, was said to be an exact copy of a Chinese porcelain factory at Canton, and was called the New Canton Factory.

This supposition would also appear to be borne out by the later experiment, described by Robert Dossie in his *Handmaid of the Arts*, in which he says: “I have seen at one of those (works) carried on near London, eleven mills at work, grinding pieces of eastern china, in order by the addition of some fluxing or vitreous substance, which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste, wrought in a very clumsy manner, especially with regard to those parts that are to support the pieces in drying.”

He goes on to say: “A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness, and a texture that admits of its being modelled or cast in the most delicate manner; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces. A later factory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true China-ware.”

It seems to the author that the first factory mentioned is that of Stratford-le-Bow, and the second that of Chelsea, and also that we have here the reason why Bow and Worcester produced large quantities of useful and table ware, while that produced by Chelsea was relatively small, and that only an actual importer of

ware from China and Japan, (perfect, and also, for this purpose, broken, or wasters, from their multitude of factories), could have kept eleven mills going for long, grinding up Oriental porcelain.

Be that as it may, undoubtedly in 1749–50 Weatherby and Crowther took up Frye's patent—and incidentally Frye himself—built a new factory at the village of Stratford-le-Bow, on the model of a Chinese porcelain factory, for the manufacture of his porcelain,⁵ and installed Frye as manager, with possibly an interest in the profits.

The factory was named the "New Canton Factory," and, following what seems to have been a favourite custom with new potteries, a quantity of inkstands, painted in blue on white, inscribed "MADE AT NEW CANTON" and dated 1750, were made and distributed to celebrate the event (see Plate 2). Later on similar inkstands were made, enamelled in colours and bearing later dates.

A business-like management, a new and up-to-date factory, and ample capital resources, had their effect. The Bow porcelain manufacture began to make its way and, still more important, began to pay.

By the end of the first twelve months (1750–51) the porcelain sold amounted to nearly £10,000; while by the year 1754–55 this had increased to over £18,000. When the comparative value and purchasing power of money then and now is taken into consideration, this means a very large turnover.

Of this, the larger proportion was undoubtedly the ordinary underglaze painted blue-and-white, the rest being, as regards services and useful ware, in the earlier period at any rate, and possibly to the end of the factory's existence, the white sprigged ware, copying the Fuchien ware of China, both plain and painted with flowers in the Chinese *famille rose* taste; the fine old Japan patterns, copying the Kakiemon patterns adopted at the Meissen factory—to wit, the old Partridge pattern (see Plate 23) and the old Wheat-sheaf pattern (see Plate 24), (these two were the most popular of all, and were also produced at Chelsea, Worcester, Longton Hall, Derby, Plymouth, and Bristol in England, and at St. Cloud, Vincennes, and the Italian factories), the Tiger pattern,

the Image pattern—the word image being then used for “figure”—the Lady pattern, the Pheasant pattern, and lastly there were the printed patterns.

The author is of opinion that blue-and-white underglaze blue printing was never done at Bow, and that the “printed teas,” etc., were black, puce, and red overglaze printed pieces in the style of the plate shown on Plate 12.⁶

Again, the author does not agree with previous writers who have ascribed the copperplate engravings to Ravenet and others, and the actual printing on the china goods to Battersea or Liverpool. There is no proof whatever for either contention; but judged on the probabilities, one does not “ship coals to Newcastle”, nor is it likely that Frye, himself an expert engraver, would neglect his own copperplates and employ another engraver, or that, knowing what he did of Brooks’s methods of printing on enamel, and having all the plant and materials to his hand, he would send his china to Battersea (let alone to Liverpool) to be printed.

Another mystery is, where all the large output of blue-and-white useful ware of the Bow factory has disappeared to.

That blue-and-white painted useful ware was intended to be, and at one time actually was, the main output of the Bow factory is proved from three sources:

1. Heylyn and Frye’s patent (1743–44) and Frye’s patent (1748–1749) both mention painting with blue, and with no other colour.

2. The advertisement in *Aris’s Birmingham Gazette* for November 1753 states:

“This is to give notice to all painters in the blue and white potting way and enamellers on china ware, that by applying at the counting-house at the China-House near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff box way, japaning, fan-painting, etc., may have an opportunity of trial, wherein if they succeed, they shall have due encouragement. *N.B.*—At the same house a person is wanted who can model small figures in clay neatly.”

This points to regular work in blue and white in 1753, but experimental only in coloured enamels and figures.

3. At the excavation of wasters of porcelain on the site of the Bow factory in 1867 and afterwards, all the early decorated or painted specimens, with a few unimportant exceptions, were decorated in blue,⁷ or blue and red, or were left uncoloured.

Yet Bow porcelain underglaze blue-painted tea or coffee pots, cups and saucers, or even plates, dishes, bowls, etc., are rarely met with.

Sauce-boats, cream-jugs, covered porringers are sometimes found, though even these are usually claimed by interested collectors for other factories; Worcester especially has absorbed practically all the blue-and-white tea and coffee things extant, though of late years it has been made to disgorge some of its spoil to its competitors, Lowestoft, Longton Hall, and Liverpool.

The author is of opinion that the thin, hard, glazed tea and coffee services made with low galleries to the saucers, small ribs radiating from the foot of all pieces, leaving a plain border at top, which is painted with "lambrequins" in underglazed blue, all after the manner (some distance removed) of the early St. Cloud tea and chocolate services, and almost invariably marked with small workmen's marks, are of Bow manufacture.

These have a hard, bluish-grey translucency; the foot rim is thin, rather low, and somewhat rounded, and does not resemble indisputable Worcester pieces marked with the W or Crescent.

The service with the "Lady" pattern was made at several factories.

There may be many others. The pattern decorated in blue, with graceful sprays of flowers and a border of scrolls and reserves filled with a diaper, called by dealers the "pine-apple" border pattern, was certainly made at nearly every factory—Bow, Worcester, Lowestoft, Liverpool, Caughley, etc.

Many of the moulded patterns ascribed solely to Worcester by Mr. R. L. Hobson, on the strength of the actual moulds and pattern casts being found at the Worcester factory, were also made identically at Bow, Lowestoft, Liverpool, Longton Hall,

and Caughley. Among these are the dotted pattern with Renaissance floral scrolls, the centre and border plain, but painted with a sort of chrysanthemum in the centre, and a lambrequin border in underglaze blue.

Practically every moulded pattern and blue-and-white design of Worcester was reproduced by Thomas Turner at Caughley, as can be seen by the specimens in Mr. C. Clifton Roberts' collection, illustrated in the *Connoisseur*, and others in the author's collection.

The same thing occurs to a less extent in Bow and Lowestoft, only that in the former case it was Worcester which copied Bow's patterns, whereas Lowestoft copied Worcester's designs.

Nothing is more easily or more inexpensively copied than a moulded design. The workmen take pieces of china with them in the biscuit state from one factory to another; a mould is then made from the biscuit piece in plaster, and immediately, without expense or trouble, the same piece can be reproduced at will, *and with all the idiosyncrasies and mannerisms of the original factory.*

A model of a figure or of a vase, which may be most elaborate and have cost the original owner many pounds, can thus be reproduced at another factory without any initial expense. Not only can it be done, but it has been done, probably from the first invention of pottery—that most ancient of trades—and, to the author's knowledge, it is still being done at the present day. When learned authors, who do not know the wily potter, talk sagaciously, after their kind, of pieces being authenticated by the actual moulds, etc., those who do know his little tricks must sometimes smile a quiet smile.

It is much the same with decoration.

The potter, and particularly the decorator of porcelain, is a very migratory individual, especially when he is young. He loves to go from factory to factory. Sometimes, of course, owing to misconduct, to bad trade, to a factory closing down, he has to do so whether he likes to or not.

A decorator, or china painter, under these circumstances,

often takes with him his old patterns, his sketches and designs—always, of course, his own style, characteristics, peculiarities. Often a body-maker carries with him to another factory the secrets of the porcelain bodies and glazes.

How difficult these little ways of the potter make the task of a connoisseur, collector, or dealer—and the latter is often all three combined—may readily be gathered; but surely the very difficulties make the pursuit of this entrancing hobby all the more agreeable and the interest in it more lasting. The author feels, too, that they should be taken into consideration in one's transactions with dealers. The honest and upright dealer is as liable to mistake as the connoisseur and collector. He should of course be able to distinguish between a genuine old piece of porcelain and a modern fake; but where really good judges of china differ, one can hardly expect dealers to be infallible.

The earliest productions of the Bow factory were, then, mainly the painted blue-and-white and the white glazed pieces, the latter sometimes enriched with gilding. This would be practically from 1744 to 1754.

The next style would be the white glazed sprigged patterns, in imitation of the St. Cloud and Meissen copies of the white Fuchien porcelain, dating from 1750 to 1755, and they would sometimes have Oriental flowers painted in colours between the sprigs. The moulded and applied sprigs, chiefly of the May flower or prunus blossom in various forms, were first pressed into moulds and then applied to the piece to be decorated in its unburnt state, being stuck on with "slip", *i.e.* some of the body thinned down with water to a cream-like consistency. The pieces, when dry, were then fired in the oven and became biscuit—that is, unglazed ware.

They would then be dipped in the glaze—with a circular motion to distribute it evenly—and when dry would be fired again in the glost kiln, coming out with a fine glaze over surface and sprigs. If then painted with enamel colours, they would be fired again, once or more times as required, in the enamelling kiln.

After the painters, used to painting on fans, snuff-boxes, etc., were engaged at the end of 1753, the blue underglaze painting was generally superseded by the old Japan (*i.e.* Imari or Kakiemon) patterns; blue-and-white painting was but little done, except for old customers, replacement, etc.

For blue-and-white tea and coffee equipages—as they were called—for everyday use, the Worcester article, with its ability to stand boiling water and its greater cheapness, soon proved its superiority, and Bow was driven to find an outlet for its trade in other articles.

From 1754 on to the very end, therefore, we find Bow supplying chiefly dinner and dessert services of the “fine old Japan patterns”, *i.e.* the beautiful and graceful Kakiemon patterns which were copied so largely at Meissen, as well as on the Continent generally.

The superior excellence and cheapness of Worcester porcelain having driven Bow blue-and-white and sprigged tea and coffee ware out of the market, Bow competes on more level terms against Meissen for dinner and dessert ware, and against Chelsea for Figures,—Images, as they were quaintly called,—Vases, Candelabra, and other ornamental ware.

Chief among these Imari patterns were the Quail, or Partridge, pattern and the Wheat-sheaf pattern (Plates 23 and 24), and these two had a sale till the very close of the factory. The charming *famille verte* decoration of the Chinese potters was also most successfully copied (Plate 18).

But why, it may be asked, if Worcester could beat Bow out of the market for tea and coffee services, could she not do the same with regard to dinner and dessert services?

And why, if Bow cups and saucers would not stand boiling water, did Bow plates and dishes prove so successful?

The answer to the first question is that up to about 1757–1758, when, owing to Sprimont's illness, many Chelsea workmen migrated to Worcester, the Worcester body was suitable for making pieces in the round, but not in the flat—the latter becoming distorted in the firing and being easily cracked. To some extent,

indeed, this was the case with the saucers. Let the reader ask any dealer what proportion of odd Worcester cups he finds, compared with odd Worcester saucers. "Ten to one", would probably be the answer.

It is true that only one saucer was supplied with a tea and coffee cup, the one saucer being used in turn with either; but even this would not account for the difference.

Again let the reader ask himself how many blue-and-white painted Worcester dessert or dinner plates he has come across (not blue printed plates, mind—those were made after the arrival of the Chelsea hands with their secrets of the Chelsea body—but blue painted). The author can only think of the Worcester plates with powder-blue ground, white reserves painted with Chinese landscapes in blue and Chinese signs at the back, and plates with Chinese symbols and designs, also marked with Chinese marks; and he believes the powder-blue ground was introduced later from Bow, and all produced after 1757.

After 1757 the Chelsea hands' secrets and suggestions enabled plates to be made at Worcester, and we have the transfer printed plates, the plates with beautiful coloured grounds, and so on; but it was not till Barr introduced his harder, stronger body into Worcester that large-sized dishes became common there.

The answer to the second is, that in order to meet the competition of Worcester in the matter of the boiling-water test, Bow introduced the ground-up Oriental china into its body.

This, while reducing its whiteness and its translucency, added enormously to its strength (a blow to an old Bow plate chips a piece off, but scarcely ever cracks it), but took away its plasticity and cohesiveness, so that it was very difficult indeed to make pieces in the round. It was, however, quite easy to make pieces in the flat, so long as they were not coupled in the saggars in the biscuiting oven, as John Bowcocke astutely observed.

It must not be imagined from Robert Dossie's description, moreover, that the Bow porcelain body of this period consisted

wholly of ground-up and reconditioned Oriental porcelain, with a small amount of unfired clay to render it sufficiently plastic to work up. Probably, at most, a third part of this material would be used, and would be added to a two-thirds part of the usual bone-ash (or "Virgin Earth") body.

This would supply the necessary stiffening of china clay, with a small proportion of china stone, to the body, to enable it to withstand distortion in the firing and to resist the action of boiling water causing too rapid and unequal expansion. Incidentally it would have many of the characteristics of modern English bone china, being made of china clay, china stone, and bone ash—though in different proportions—and may be said to have anticipated Josiah Spode's famous invention; for the fact that the Kaolin and Petuntze had been fired first makes no difference chemically, though it does physically.

It was about this time (1756-58) that the painters from Meissen left Chelsea, owing to its partial stoppage, and came to Bow and helped in the decoration of the porcelain manufactured there, though it is not until 1758 that the Bow sale advertisements mention "a large Assortment of fine Enamel and fine Partridge Sets, which are most beautifully painted by several of the finest Masters from Dresden" (Nightingale, xlix.).

In a sale advertisement earlier in the same year "Complete tea and coffee equipages" are offered for sale, as well as "a large assortment of the most useful pieces, both blue and white and enamelled", which might be taken to contradict the author's assertion that blue-and-white ware was not made to any great extent after 1754-55, and that Bow was unable to meet the competition of Worcester in blue-and-white tea and coffee services. But by reading the context in Nightingale's account it is found that this was a sort of clearance sale of the old stock brought from the Bow factory, whereas in the second sale of the stock of the West End warehouse on the Terrace in St. James's Street, which was given up at this time, there is no mention of blue-and-white painted china at all.

It is true that in the latter sale (April 10, 1758) "com-

pleat tea and coffee equipages" are again mentioned, but this can easily be explained by the fact that the Bow proprietors were also selling "a large quantity of the Chelsea manufactory" among the stock—as, indeed, they had done in their sales in 1757 "below prime cost".

Mr. Nightingale remarks that "The paragraph stating that there is a large quantity of the Chelsea Manufactory among the stock is difficult to understand", and to explain it makes a suggestion which, he admits himself, is not very probable. The true explanation, of course, is that in 1757 Nicholas Sprimont, the Chelsea manufacturer, was very ill; but little work was done at the Chelsea factory, and for the first time since 1754, when the Chelsea auction sales commenced, there was no sale of Chelsea porcelain.

From the terms of the Bow advertisement and the fact that the Bow proprietors held an auction sale for the first time that year, selling their own porcelain and Chelsea china "under prime cost", it is evident that Sprimont, not being in a state of health to arrange a sale, and perhaps not expecting to get well enough to resume business, had arranged with Weatherby and Crowther for a joint sale of the products of the two factories.

The same thing happened in the following year. There was no Chelsea auction sale; but Bow had an auction sale and sold a large quantity of Chelsea china thereat.

This retirement of Chelsea from, and the entrance of Bow into, the auction market roused the other English porcelain manufacturers. Chelsea's adversity was their opportunity. "They all", says Nightingale, "with one accord had their first sales by public auction during the early part of 1757."

In considering the manufacture of the Bow Porcelain Factory in 1756 and onwards, the collector must never lose sight of this important circumstance of Sprimont's first serious illness, practically laying him on the shelf for the two years, 1756-57 and 1757-58, and resulting in the stoppage of the bulk of the Chelsea factory. (See Nightingale, xv.)

Where did the workmen go? Naturally they went to the


nearest similar factory, and that was Bow, though some may have sought work at Worcester and even at Derby. Among those who sought and found work at Bow were undoubtedly the Meissen painters and modellers whom Sprimont had induced to come to Chelsea. It was the Meissen painters who painted the exquisite old Kakiemon patterns (the fine old Japan patterns, as they were called) on plates and dishes—the Partridge, the Wheat-sheaf, the Pheasant, the Dragon, etc., which are unheard of at Bow till the beginning of 1757. It was the modeller from Meissen, probably, who modelled the Bow imitations (with characteristic differences) of the Kändler figures—the Harlequin and Columbine (Plate 32), the Pierrot, “Pandora” (Plate 36), the Pope, and Priest, and Nuns—so like, and yet different from, the same figures made at Chelsea.

Compare the Partridge and Wheat-sheaf and Dragon patterns with Craft’s (the English painter’s) notion of a pattern “in the Japan taste”.

This influx of first-class workmen gave Bow an impetus which carried her abreast of the Chelsea manufacture of that period.

It is probably Nightingale who is responsible for the opinion, regularly expressed afterwards by later writers, that Bow produced mainly useful ware, and that its output of ornamental articles, Figures, Candelabra, Vases, etc., was far inferior both in quality and quantity to those of Chelsea.

This was so, perhaps, up to Sprimont’s enforced retirement owing to illness for the two years 1756–57 and 1757–58, but not afterwards. It is true that after 1758, on the return of Sprimont to the direction of affairs, Chelsea excelled Bow in vases; but in figures, Bow held her own to the end.

One is told by writer after writer that the Bow figures were inferior in modelling and spirit. Yet where is the pair of Chelsea figures that for spirited modelling can compare with the dancing boy and girl, marked, the one with a blue dagger, the other with a blue  and anchor and dagger in red, shown in the accompanying illustration (Plate 45)?

Another author tells us that the gold used at Bow was less thick, less solid, less brilliant than that used at Chelsea. The present author can controvert this with proofs from his own collection.

Other writers again point to the "Music Lesson" of Chelsea, the large "Britannia" or "Una" of Chelsea, and ask what Bow figures can compare in size and magnificence with these.

Bow cannot perhaps produce figures to compare in size; though fine large figures were made there, such as "Flora", 18", and "Britannia", 15" high; but in magnificence of design, gilding, and decoration, undoubtedly it can.

One has only to look at the pair of magnificent "Summer and Autumn" figures, 13" high, bought at auction in May 1919 from Mr. R. M. Wood's sale at Christie's for the large sum of £3780, to realise that Bow could produce figures equal in every other respect to Chelsea. In fact at this sale the finest Chelsea figures, such as the splendid set of Apollo and the nine Muses, realised far less than this pair of Bow figures.

After 1757-58, the period of Sprimont's first illness, and still more so after 1763-65, the duration of his second illness, when he was trying in vain to sell the Chelsea business as a going concern (at which time others of his best hands left him owing to irregular work, short time, and want of a directing mind, and went, some to Bow again, and others, including the fine bird painters and groundlayers, to Worcester—the figure-makers and painters naturally making for Bow, as Worcester did not make figures at that time, though it is possible that a Chelsea figure-maker started making figures there about then), the Bow figures became more and more indistinguishable from those of Chelsea. (See Plates 58 and 59.) This was only natural, for they were made and painted by the Chelsea workmen. At the same time the paste and glaze of Bow came more and more to resemble those of Chelsea; and as at this period, whether by design or accident, the Bow figures were mostly left unmarked (where marked at all, it is with the anchor and dagger in gold), the difficulty of distinguishing between the two manufactures is almost unsurmountable.

One sure indication in certain instances there is, viz. the square or triangular hole, about half an inch in size, often made low down at the back of Bow figures to admit of an ormolu sconce or branch being fixed to stand above the head of the figure, or to fix it to an ormolu stand, clock, or other piece.

The author had a pair of "Sitting Seasons", with perforated rococo scrolls standing up on either side of the base, united in the centre of the front by a perforated shell-like scroll, which were sold to him as Chelsea, and stood as Chelsea in his cabinet for years; till one day he came upon a complete set of the four "Seasons", exactly the same as his pair, unmarked, but each having this small square hole in the back of the base, indicating unmistakably their Bow origin (Plate 48). Unmistakably, because though he has seen, and possesses, many marked Bow figures with this peculiarity, he has never yet come upon a figure with this peculiarity marked with any other English factory mark.

No, one would say that, besides the vases, it was rather in the magnificently decorated services with coloured grounds that Bow fell short of Chelsea. The mazarine blue, the turquoise, the pea-green, and the claret, with splendid decoration in figure subjects, birds, fruit, and flowers—Bow never equalled these; though fine services with dark blue ground, fine gilding, and well executed figure, landscape, bird, and flower decoration, painted in the white reserves, were made at the Stratford-le-Bow factory.

Bow made some handsome rococo vases too; some with dark blue ground and white reserves, well painted with exotic birds, figures, landscapes, and flowers, and others covered with leaf and flower sprays in relief in the Meissen manner.

Branches, Candelabra, Epergnes also, we find mentioned in the various sale notices; though not many of these have survived.

Undoubtedly, before the advent of the Chelsea workmen in 1757-58, the Bow factory was badly off for decorators in enamel colours. Large quantities of porcelain were sold "in the white" to china dealers, who had them enamelled at outside decorating establishments, such as William Duesbury's, in 1751-53, and

Dwyer's. This applied especially to figures and the branches and flowers in porcelain, then so much in fashion for decorating the dining-table.

But the same thing applied to Chelsea and other factories at that early date. William Duesbury's account-books for that period show several accounts for decorating Bow figures, etc.; but they also show accounts for Chelsea, Derby, and Staffordshire pieces.

James Giles of Kentish Town was another outside decorator who painted Bow porcelain.

From John Bowcocke's memorandum-books it will be seen that the Bow factory had many good customers in, and an extensive trade with, Ireland—notably in Dublin. This is not to be wondered at, seeing that Thomas Frye, one of the first proprietors, and afterwards manager to Weatherby and Crowther, came from Dublin as a young man, being then a mezzotint engraver, anxious to make his fortune in London by the new stipple process of engraving, made so popular by Bartolozzi.

It is not, however, generally known that Weatherby and Crowther supplied Donovan of Poolbeg Street, Dublin, with beautifully enamelled porcelain dinner and dessert services as early as 1765, and marked them for him with his name and address, "Donovan, Dublin", in brown and red. (See Plate 27.)

This dessert plate (one of eleven surviving) is of early phosphatic⁸ Bow porcelain, painted in colours with a well-known and frequently used Bow pattern of what were known as "Indian plants". The author has seen an almost complete dessert service of this Bow porcelain, every piece of which was marked as above.

It was probably when the Bow factory closed down, and Donovan could get no more Bow porcelain ready decorated and marked with his name, that he set up a decorating shop in Dublin, and imported porcelain in the white from such sources as he could obtain it at, *e.g.* Worcester, the early Staffordshire factories, Spode and Minton, and later the Welsh factories, Nantgarw and Swansea, decorating it himself and marking it with his name.

Bow, like most porcelain factories, especially, though the

same applies to nearly every business concern, depended for its success on the personality of its directors: on Frye for the invention of its bodies, the artistic taste of its form and decoration; on Weatherby for its financial guidance; and on John Bowcocke for its commercial conduct.

When Thomas Frye left Bow owing to ill-health in 1759, the factory began to go down. When Weatherby died in 1762, the business became bankrupt in the following year.

After the bankruptcy was purged, the author believes the factory was reopened again by John Crowther, the surviving partner, on capital lent by Duesbury and Heath, just as Giles's business, when it fell on evil days, was kept alive by loans secured on mortgages by Duesbury and Heath.

There is no evidence of Duesbury buying the Bow factory in 1776, or Giles's decorating shop in 1777-78; what apparently happened was that the interest was not paid, and Duesbury and Heath foreclosed and seized anything there was to seize.

In Giles's case there is ample evidence of this; but in the case of Bow there is less evidence. The cases, however, would appear to be analogous.⁹

When faithful, clever, shrewd, industrious John Bowcocke died in 1765, after at least nine years' service at the factory, things went from bad to worse, and in 1775-76 the Bow factory was closed down by William Duesbury, and all the models, moulds, stock, and movable plant transferred to Derby.

The next year John Crowther, now an elderly man, became an inmate of Morden College, Blackheath, and was still living there when Craft wrote his description of his celebrated bowl in 1790. Thomas Craft, his workman of old at the factory, went to see his former master there every year. What this meant is vividly delineated by Thackeray in the person of Colonel Newcome in his novel, *The Newcomes*.

Thomas Craft, the Bow painter who immortalised himself by his quaint message to posterity attached to his precious bowl¹⁰ (Plate 26), is the only workman who worked at the Bow Porcelain Factory of whom we know even a little.

It is true that from the Bow account-books of 1757-58 we get some five names of persons who were paid very moderate wages, even for those days, viz., Mr. Brown, 18s.; Mr. Sandys, 12s.; Hugh Williams, 12s.; Stephenson, 12s.; Burnett, 10s. per week; but this conveys no information beyond their names and the amount of their remuneration. As their names occur in the account-books and not in the regular wage-book, we may surmise that they were the manager of the warehouse, the book-keeper, and the clerks or warehousemen.

We know, too, that Thomas Frye's daughters were employed in painting the china, and that Sarah Frye¹¹ married one of the Bow painters named Ralph Wilcox, who had been apprenticed to Philip Christian of Shaw's Brow, Liverpool, the successor of Richard Chaffers, on the latter's death.

It is to be presumed that Frye did not approve of his daughter's marriage to the young porcelain painter, though he appears to have been a steady, respectable man, for they left the Bow factory and found work together at the Worcester factory under Dr. Wall. Later on, in 1769, they were both engaged to work at Wedgwood and Bentley's decorating establishment at Chelsea. Chaffers states that she proved to be an admirable artist, and painted the best single figures, groups, and borderings on the Etruscan ware between 1769 and 1776, and headed the group of female painters who were engaged on the Imperial Russian service made for Catherine II. She died in the same year that the Bow factory came to an end—1776.

About Frye's other daughter, Catherine, we have less information. Chaffers states that she, too, married indiscreetly, possibly another workman employed at the factory.

Apropos of Thomas Craft's bowl, this was probably made for a christening bowl, as it was evidently, from Craft's account, used for this purpose.

At that time, and for many years after, it was the custom among the upper classes not to take their babes to the cold and often neglected churches to be baptized, but to have them baptized at home. For this purpose a perfectly new and unused

porcelain bowl was used, often most beautifully and elaborately painted. After the ceremony the bowl was emptied of water and filled with hot punch, in which the newly baptized infant's health was drunk by the assembled parents, god-parents, and guests.

The author was given a large christening bowl of Worcester china many years ago by an old lady of ninety years of age, who had herself been baptized in it, and afterwards had had her health drunk out of it in the manner described above.

The cracking of the bowl on first using it (no doubt by the boiling water of the punch mixture), as described by Thomas Craft, goes to prove the liability of Bow china in the round, even at this period, *circa* 1760, to crack with boiling water, and accounts for so small a proportion of Bow pieces in the round surviving.

The annual visit of the painter Craft to his old master, John Crowther, at his retreat for old and unsuccessful age, is a charming incident, even if when doing so he reflects that he is not as other men are, or as his two hundred and ninety-nine fellow-workmen.

In the heyday of the prosperity of the Bow factory John Crowther was no doubt a wealthy man, in a good position. Far-ington in his recently discovered diary writes: "Willis said the late Mr. Wedgwood of Etruria in Staffordshire, who died last January, had accumulated by his pottery manufacture £400,000. He had three sons and three daughters; to each of whom he left £75,000, and to his widow £100,000 (*sic*)."

Potters therefore made money in those days, and for some time the Bow factory was doing a very large trade.

Chaffers says that Sir James Lake, of the Firs, Edmonton, married John Crowther's daughter in 1764. If this was so, however, it must have been a love match, for it was in 1763 that John Crowther was made bankrupt, and in 1764 that the sale of the bankrupt's stock took place. She was, however, a very beautiful girl, so perhaps that accounts for it, and this lovely possession of the bankrupt porcelain-maker was taken *ungilded*.

Mention has been made of the Meissen painters, who were

first brought over about 1750 by Nicholas Sprimont to Chelsea (or by the Duke of Cumberland, or possibly by George II. on his account), and who during the Chelsea factory's partial closing down about 1757-58 sought and found work at the Bow factory.

No trace of German names among the painters either at Chelsea or Bow has yet been discovered. The only traces of German names among painters on porcelain or ware that the author has been able to discover are—

1. The name of Sigismund in a list of painters¹² employed by Wedgwood and Bentley at their Chelsea decorating establishment, about 1775.

2. A body-maker of the name of Rühl, who set up a pottery for himself in Upper Cheyne Row, Chelsea, about 1774—probably when the Bow factory was closing and William Duesbury was taking over all that was left of it. Indeed, some of the plant from Bow may have been used to start the factory.

3. Rühl's son-in-law, C. F. Hempel, who succeeded his father-in-law at the pottery.

4. Rühl's daughter, Johanna Hempel, who carried on the pottery after her husband's death, and, we are told by Jewitt, made table services, being patronised by Queen Charlotte.

This would be unlikely were it not that Queen Charlotte, being of German origin, would naturally be inclined to help and encourage a fellow-countrywoman, like herself in a strange country.

5. Ludwig, who with an Englishman named Warner (also possibly an old Bow or Chelsea hand) took over the factory after Mrs. Hempel's bankruptcy.

It may be said that the suggestion that these persons bearing German names are likely to have been some of the painters brought from the Meissen factory to Chelsea, and afterwards, owing to lack of work at Chelsea, working at the Bow Porcelain Factory, entirely lacks proof; but failing proof, which at present is not forthcoming, what are the probabilities?

Here we have a newly started factory at Chelsea, with no painters accustomed to painting on porcelain available in this

country. We are told by the proprietors that they have engaged painters from Meissen. We have a very large quantity of Chelsea and Bow porcelain pieces painted with patterns used at Meissen; large numbers of Chelsea and Bow porcelain figures copied from Meissen models; in fact, the majority of the early groups and figures are so copied from Kändler's models. Finally, we have proof of persons with German names painting at a new decorating establishment at Chelsea (Wedgwood and Bentley's), and setting up pottery works for themselves at Chelsea just about the time of the closing down of the Bow factory.

Are we not irresistibly led to the conclusion that these were some of the Meissen painters mentioned in the Bow sale advertisement of 10th April 1758?¹³ What other explanation would so satisfactorily account for the presence of German ceramic work-people in Chelsea in 1774-75?

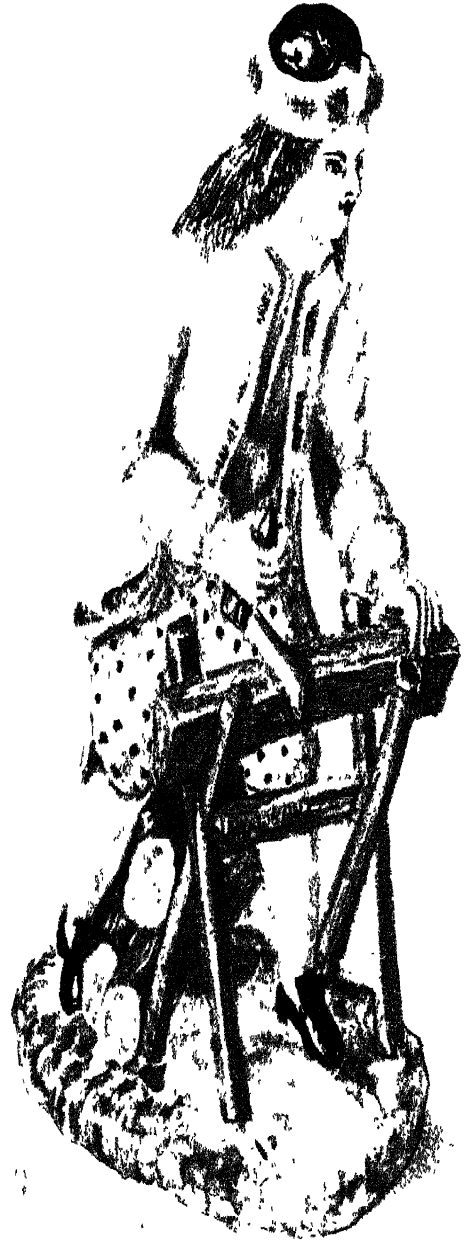
If ever the old wage-books of the Bow or Chelsea porcelain factories come to light, the author ventures to predict that the names of Sigismund, Rühl, and Hempel will be found in them.

Again, many writers assert that the old Japan patterns of Bow and Chelsea (*i.e.* the old Imari patterns, such as the Partridge, the Wheat-sheaf, the Flying Fox, and the Tiger patterns) were copied by the Bow and Chelsea painters direct from Japanese originals.

The author has many analogous pieces of earliest Meissen, Bow, Chelsea, and Worcester porcelain painted with these patterns, and, after making a most careful study and comparison, he has come to the firm conclusion that in almost every case, down to 1760, the Bow and Chelsea pieces of these patterns, like the Bow and Chelsea figures, were copied from Meissen originals. (See Plates 31, 32, 34, etc.)

To conclude, then, this short history of the Bow and Stratford-le-Bow factories, it is the author's intention to stress this point, that the earlier factory working Heylyn and Frye's patent was at Edward Heylyn's glass-house at Bow, on the Middlesex side of the Lea, in operation from 1744 to 1749 inclusive, and that the later factory, called the "New Canton Porcelain Factory", and

PLATE 31.



EARLY BOW FIGURES OF "THE WOOD CHOPPER" AND "THE SAWYER" FROM MEISSEN FIGURES MODELLED BY KANDI
Height: 5½". Mark: None. Date: *Circa* 1752-1755. Reference: Page 106. *In Col. and Mrs. Dickson's Collection, Sout*
(See Plate 64, Figs. 1*a* and 1*b*, for Meissen originals.)

owned by Messrs. Weatherby and John Crowther, Porcelain Importers, working Thomas Frye's patent of 1749, was at Stratford-le-Bow, on the Essex side of the river Lea, and in operation from 1750 to 1776.

Consequently the porcelain made at Heylyn's glass-house in 1744 to 1749 inclusive was a glassy frit porcelain, containing a certain proportion of kaolin or true china clay (the "Unaker" imported from the Cherokee country in North America), but no china stone.

The porcelain made at Weatherby and Crowther's New Canton Factory at Stratford-le-Bow was from beginning to end a phosphatic porcelain (that is, it contained a large proportion of calcined bones), modified at various times—first, by the addition of china clay and china stone in the form of ground Chinese and Japanese porcelain wasters imported by Weatherby and Crowther from the East; second, by the omission of the ground Oriental porcelain and frequent readjustments of the proportions of the original frit and bone ash—possibly with the addition of small quantities of ball clay from Poole; and lastly, by an approximation to the body used at Chelsea.

This contention, if accepted, carries with it certain consequences:

(1) That none of the fragments excavated on the site of the New Canton Factory of Weatherby and Crowther at Stratford-le-Bow, on the Essex side of the river Lea, are representative of the earlier manufacture by Heylyn and Frye at Bow glass-house, Middlesex.

(2) That the site of Heylyn's glass-house at Bow proper is still unknown and unidentified, but is probably in Bow proper, on the Middlesex side of the river Lea.

(3) That at present no pieces of porcelain made of the frit and china-clay body at Heylyn's glass-house are known or identified, though, considering that the experiments went on for at least five years, there must have been a reasonable quantity of specimens made. These would be nearly all either white glazed porcelain pieces or decorated in underglaze cobalt blue. If any coloured

or gilded pieces were made, they would be in the Oriental style, and the gold would probably be lacquered on. (Plate 1.)

Two small cups in the author's collection are illustrated here. They are evidently of very early and amateurish manufacture. The glaze is loaded with clay and is therefore bright, but not transparent. (See *Heylyn's and Frye's Patent*, Jewitt, vol. 1. p. 113.) The gold is lacquered on. One of the cups is marked at bottom in pale blue **F**. These may possibly be of Frye's manufacture at Heylyn's glass-house between 1744 and 1749.

Of a similar nature is a beautifully modelled group of a Ewe and her Lamb (Plate 1), actually modelled by hand, not moulded, but whether made at Bow in 1744-49 it is impossible to say. It bears no mark, but the glaze is bluish in colour and loaded with clay, not transparent. It has been supported in the oven on sanded pieces of sagger.

Further, the author controverts the assertions of earlier writers that Bow and Chelsea had a common origin, or that the origin and invention of Bow porcelain lay in the engagement of an Arcanist from one of the early soft-paste French porcelain factories.

His contention is that Frye had picked up certain information with regard to glazes, enamelling, and painting on a fired enamel from Brooks the Irish engraver, who later, about 1750, with Stephen Theodore Janssen, set up an enamelling and printing establishment at York House, Battersea, and also apparently made Dutch tiles painted in blue, or else bought and decorated them.¹⁴

That from this beginning Frye went on to experiment in the production of a porcelain body and glaze, finally joining Edward Heylyn, the glass manufacturer, with him in the patent he took out in 1743-44, in order to induce him to carry out his experiments¹⁵ and establish a manufacture of porcelain at Heylyn's glass-house at Bow, Middlesex.

That when Frye had more or less perfected his porcelain body and glaze by the addition of "Virgin Earth" (that is, calcined bones, etc.), he was obliged, by Heylyn's disinclination to continue the costly and disorganising experiment at his glass-house in

Bow, Middlesex, to seek another backer, whom he found in Weatherby, and in his partner John Crowther, merchants. Merchants in what? The author contends in glass and Oriental china-ware—probably they bought some of their glass from Heylyn.

Finally, that Weatherby and Crowther built a new porcelain factory (on the lines of a Chinese factory in Canton) at the village of Stratford-le-Bow, on the Essex side of the river Lea, and worked Frye's bone-ash porcelain patent of 1749 there, with Frye as works manager—not as a partner, but probably, as is usual in such cases, with a royalty on turnover or a commission on the profits.

The last point to which the author wishes to draw special attention is the close influence that the two rival factories, Bow and Chelsea, had on each other. This is not in any way unusual in such businesses—indeed it is almost inevitable; but hitherto, writers on Ceramics have not paid sufficient attention to it as the root-cause of changes, and of their periods. These latter attract their attention indeed, but they do not perceive clearly their inevitable reason or origin.

The Bow Porcelain Factory proper (*i.e.* in Heylyn's glass-house) commenced, 1744–45, under Heylyn and Frye, in Bow, Middlesex.

The first Chelsea porcelain factory began work under Charles Gouyn at Chelsea by the river-side—it is thought by previous writers about 1745, though their only data is the date on the Goat and Bee Jugs.

In the author's opinion this factory of Charles Gouyn was, with Heylyn and Frye's Bow factory, the first English factory to start making translucent porcelain (if that of John Dwight be ruled out as merely a fine stoneware, though it seems difficult to reconcile such a ruling with the written words of Dwight himself), and was established before the year 1745, probably just before the Bow factory of Heylyn and Frye.

The petition of Charles Adam to the King of France¹⁶ (which was actually granted on the 24th July 1745, and would not have been so accorded without exhaustive previous inquiry and examina-

tion) for the privilege of establishing a factory for the manufacture of porcelain at Vincennes urges, as a reason for so doing, the competition in France of "a new factory which has just been established in England for the manufacture of porcelain more beautiful than that of Saxony (Meissen) owing to the nature of its composition".

This could hardly apply to the Bow factory, where, as has already been pointed out, the first efforts of Heylyn and Frye were of a very experimental nature, and were carried out in the former's glass-house on a small scale. They certainly would not have been able to export any quantity to France.

On the other hand, the news of a factory being established in England, always, at that time, the enemy, might simply be used as an argument for obtaining the required concession from the king.

Be that as it may, in the author's opinion the first Chelsea porcelain factory, that of Charles Gouyn, was established about 1744 in premises by the river, but *not* in the same premises as Nicholas Sprimont's factory started in 1749-50 in Justice Walk and Laurence Street.

This seems to be proved by the deed of lease from Nicholas Sprimont to James Cox (Bemrose's *Bow, Chelsea and Derby Porcelain*, p. 20), which shows that Sprimont's predecessor in the tenure, or occupation of, the property was a Mr. Lagrave.

If this be so, the coincidence in respect of the Bow and Chelsea factories is even more remarkable; for it would seem that (*a*) both commenced in the year 1744; (*b*) both ceased in the year 1749; (*c*) both began again in new premises and under new ownership in the year 1750.

Bow now made a phosphatic porcelain consisting of a glassy frit and bone ashes; Chelsea a glassy porcelain consisting of a glassy frit, pipeclay, and lime.

From this time the reactions of the factories upon each other have their origin.

In 1757-58 Sprimont's first period of ill-health occurred. Sprimont was the first to inaugurate annual auction sales of

porcelain. He held them with great success, and he alone, in 1754, in 1755, and in 1756. In 1757 he held no auction sale, as, owing to his illness, we are told, "the manufacture of porcelain at Chelsea had been much retarded", and this was the chance of the other porcelain manufacturers. Hearing that Chelsea was having no sale that year, it occurred to each that here was his opportunity to have one. Consequently, first Bow decided to have an auction sale of its products.

Sprimont, hearing of this (or perhaps it was his suggestion to Weatherby and Crowther that they should have a joint sale of the goods of both factories), got them to sell his stock of Chelsea porcelain with their own, and this was done in both these years.

The firm of Butt, Rivett and Heath, having just given up the manufacture of porcelain at their Cockpit Hill Factory, Derby, took the opportunity to send their stock of porcelain to London to be sold by public auction (Nightingale, lxvii.). The Longton Hall porcelain of Wm. Littler was sold in London at an auction sale in 1757. Wm. Duesbury of the Nottingham Road factory at Derby commenced his auction sales in London in 1758.

The coming of some of the unemployed Chelsea workmen to Bow during this period, 1757-58, including the Meissen painters, profoundly altered for the better the manufacture and decoration of the Bow factory. From this period start the Kändler model figures—the old Japan patterns—the finer finish of the Bow products, and the modification of the Bow body.

In 1759 Sprimont recovered his health and threw himself into his business with renewed energy. New patterns, new ground colours, new models appeared, and the auction sales of Chelsea porcelain in London recommenced.¹⁷

It is obvious that this resuscitation of Chelsea, together with the growing competition of Derby, Worcester, Longton Hall, and Liverpool, must have had a bad effect on the trade of Bow. Profits became small, work scarce, and some of the Chelsea workmen in all probability returned to the Chelsea factory, bearing with them the secret of the "Virgin Earth", or calcined bone

ash; for about 1759-60 we find a change in the Chelsea porcelain from a glassy pipeclay body to a phosphatic body.

Things went on from bad to worse at Bow till the death of the senior partner, Weatherby, in 1762, proved the last straw, and rather than face the task of producing sufficient hard cash to pay out Weatherby's share of the capital to his widow, or perhaps in consequence of having done so, Crowther became bankrupt. The stock of goods at warehouse and factory were sold, and having purged his bankruptcy, Crowther started again, it is suggested, on mortgage loans from Duesbury and Heath.

Sprimont's renewed ill-health in 1763-65, accompanied by his open efforts to sell the Chelsea porcelain business, and by a greatly reduced output, again gave Bow a chance of improving its position and trade. Chelsea workmen would again appear to have sought work at Bow, for the Bow paste and figures became still more like those of Chelsea, the latter in paste, modelling, and decoration.

The best of the decorators, however, migrated to Worcester, the rising works, where they introduced the beautiful grounds and decoration which made the production of that factory so justly famous.

Bow seems, after 1770, to have carried on a precarious existence on loans till, in 1775-76, it was closed, and Duesbury took over everything that was worth having.

Thus came to an end the Bow, or rather the Stratford-le-Bow, Porcelain Factory of Weatherby and Crowther, after twenty-seven years (or thirty-two years if the Bow glass-house factory of Heylyn and Frye is counted in) of chequered but strenuous existence, its employment of three hundred hands, and its world-wide renown (according to Thomas Craft).

But the old Bow factory, as it will still probably continue to be called, after almost a century of oblivion, has been resurrected, and lives again in the affectionate interest of a host of collectors who love its quaint and beautiful products, useful and ornamental, whose pleasure it is to trace and recognise its porcelain ware in their collections and in their collecting expeditions. The author

has been fortunate in tracing examples of perfect pieces representative of the fragments found by Mr. Higgins,¹⁸ in 1867, on the south side of Stratford High Street, and by Mr. Toppin, in 1921, on the opposite side (the north side) of the street.¹⁹ These, by the kindness of the owners and out of specimens in the author's collection, are here reproduced, thus affording to collectors the absolute certainty of what Bow porcelain ware actually is.

At one time it was said by Sir A. H. Church that the only piece of porcelain which could be attributed, with certainty, to the Bow factory was the Craft bowl. Our knowledge since then has, however, increased by leaps²⁰ and bounds, thanks to the industry and perseverance of many investigators,²¹ and it is hoped that this book will still further advance the exact knowledge of, still more increase the interest of collectors in, OLD BOW CHINA.²²



CHAPTER II

THE OLD BOW BODIES AND GLAZES

PORCELAIN consists of two parts, the body and the glaze. The body is the substance of which the piece of porcelain is made; the glaze is the transparent shining skin which covers the surface of the body, rendering it more or less hard, smooth, shiny, and non-absorbent.

The piece, formed of the body only, is usually fired in the biscuit oven first, without the glaze, to a hardness below the point of vitrification. It has then a more or less white matt surface, and is called biscuit, or biscuit ware.

This biscuit body is next dipped in a liquid glaze, consisting of very finely ground vitrifiable substances in solution, of a thin cream-like consistency. The porous biscuit absorbs the water out of the solution, leaving a skin of vitrifiable matter on the surface of the biscuit. When dry it is packed again in saggars (fireclay boxes) and fired once more, at a lower temperature, in the glost kiln till this skin is vitrified, that is, until it melts and becomes like a skin of transparent glass adhering to the surface of the biscuit.

If the piece is to be decorated with underglaze colours, like cobalt blue for the blue-and-white ware, it is painted or printed on the biscuit before dipping in the glaze mixture; if in enamel colours, it is so painted with fusible coloured metallic oxides after being glazed, and is then fired again, once or more times, in the enamelling kiln. The former is called underglaze decoration; the latter overglaze decoration.

The heat of the biscuiting oven, which fires the body to a point below vitrification, is greater than the heat of the glost kiln, which fires the glaze mixture to complete vitrification. It there-

fore follows that the body must contain a considerable proportion of infusible material, or, at any rate, one that will withstand a much higher temperature than the glaze; also that the glaze must contain a larger proportion of fusible material, so that it may vitrify, or melt, at a considerably lower temperature than the body. If this were not so the biscuited body would be distorted and spoiled when the glaze came to be fused.

In the same way, again, the temperature of the enamelling kiln must be less than the glost kiln, or the metallic colours would become absorbed and lost in the re-melted glaze.

In some frit porcelains, as the author prefers to call more specifically what is usually known as soft paste, the glaze actually softens in the enamelling kiln, with the result that the metallic colours, melting at the same time, sink into the glaze and become incorporated with it, without losing their form. This is especially the case with the beautiful *pâte tendre* of Sèvres, and is responsible for much of its beauty and value.

When this happens, the colours appear to be under the glaze, but are not actually so. Consequently they have a depth and softness that is absent from all porcelain glazed with a hard glaze.

All porcelains may be said to come under one of three classes: Frit porcelain, usually called soft paste; Natural porcelain, usually described as hard paste; and Hybrid porcelain, which is composed of some of the elements of each of the two first mentioned mixed together.

The beautiful Bone porcelain, forming the standard body of present-day English porcelain, is a hybrid porcelain.

Frit porcelain is invariably composed of a frit, or glass, ground very finely and mixed with a more or less infusible white substance, usually clay, such as pipeclay, or calcined bones, calcined shells, or other calcareous matter (lime) or steatite (talc or French chalk), or a mixture of these, with a small proportion of fluxing material, such as lead, borax, or alkalies of some sort.

When lead oxide is employed, or if there are iron or manganese impurities in the materials used, the body and the glaze have a yellow or drab tone, which spoils the appearance of the

porcelain. When this is the case, a very small proportion of cobalt oxide (mineral blue mixed with glass or frit, and very finely ground to assist diffusion, called zaffre or smalts) is mixed with the body and/or glaze to whiten them; in the same way that Reckitt's blue is used, in washing linen, to give it a good colour.

If porcelain treated in this way, either in the body or the glaze, is looked at by transmitted light, it will be found to have a greenish translucency. But this greenish translucency is also brought about by cupreous (copper) impurities in the materials used.

So many writers have attributed this greenish translucency to Dr. Wall period Worcester porcelain only, that people have been led to attribute all porcelain with a greenish translucency to Worcester. This is a great mistake, for it will be found that much early Bow, Chelsea, Derby, Liverpool, Lowestoft, and Longton Hall porcelain, especially among specimens with the blue-and-white decoration, have this greenish translucency. Caughley porcelain has usually an orange translucency which overcomes even the smalts in the glaze; but some is creamy in tone. Much early French frit porcelain has a greenish translucency also, and Tournay too. Even Meissen, Berlin, and other hard-paste early porcelains have it occasionally.

Most factories making frit porcelain had two bodies and glazes—a creamy body and glaze, usually used for white glazed pieces without decoration, pieces decorated with the old Japan (or Kakiemon) patterns, or with mainly red, green, yellow, and gold, etc., and one with a bluish cast.

Blue-and-white pieces were almost always treated with smalts, either in the body and glaze, or in the glaze only. In addition, oxide of cobalt has a most pervasive nature and diffuses itself in the glaze. This latter is, to a certain extent, volatilised in the high temperature of the kiln, and often slightly tints other porcelain in the same kiln with it, even when protected by saggars.

Hard porcelain, or true porcelain, is composed mostly of infusible china clay (Kaolin) and fusible china stone (Petuntze), together with a certain amount of fluxing material, such as alkalies. It requires a very high temperature to fire it to the required pitch.

The glaze, used with it, is composed of mainly china stone and fluxing materials.

A hard body usually takes a hard glaze, and a soft body a soft glaze.

Some bodies and glazes, as for instance Dr. Wall's Worcester, are soft to analysis and to fire temperature, but hard to the file.

Some bodies and glazes—so-called soft-paste Chinese, for example—are hard to analysis and to fire temperature, but soft to the file.

That is why the author prefers the terms "Frit Porcelain" and "True Porcelain" to soft-paste porcelain and hard-paste porcelain. The latter terms are open to misunderstanding.

Old Bow porcelain may be conveniently divided into four periods, allowance always being made for overlapping and modification.

These are:

I. The glassy porcelain made under Heylyn and Frye's patent of 1743-44 at Heylyn's glass-house in Bow, Middlesex.

This was composed of a glassy frit, mixed with china clay imported from America (the Cherokee Indian "Unaker") and carefully freed from impurities and foreign matter. This porcelain, with modifications, was used from 1744 to 1749.

II. The Bone (or phosphatic) porcelain made under Thomas Frye's patent of 1748-49, at Weatherby and Crowther's new porcelain factory, called "The New Canton Factory," at Stratford-le-Bow, Essex.

This was composed of a phosphatic frit (the product of calcined bones, fossils, oyster shells, etc., but no doubt, in practice, mainly the first named, with flint or siliceous sand) mixed with a proportion of pipeclay. This body was used, with modifications, from 1749 till the close of the factory in 1776.

III. The porcelain made from about 1754 to about 1758 or 1760 composed of the phosphatic frit of No. II. mixed with a proportion of ground-up Oriental true porcelain wasters (Chinese and Japanese "hard-paste" porcelain) instead of pipeclay.

IV. A modified and improved phosphatic body, more nearly approaching that of the Chelsea factory, from 1758 till the close of the factory in 1776 ; the resemblance to that of Chelsea being greater after 1765, when, owing to N. Sprimont's second illness, and first attempt to sell the Chelsea factory, a large number of the Chelsea workmen went and found work at Bow and Worcester.

THE GLAZES

The glaze used between 1744 and 1749 at Heylyn and Frye's Bow factory was composed of the same materials as the body, but with a larger proportion of the fusible glassy frit, to ensure the glaze fluxing at a lower temperature than the body.

As this glaze would contain an appreciable proportion of infusible china clay, though it would be made vitrifiable by its frit contents, it would probably not be quite transparent, like glass and a true glaze, but would most likely be of a milky opacity.

This fact should give an indication to collectors in their search for Bow pieces made between 1744 and 1749 at Heylyn's glass-house, Bow, Middlesex, which have not yet been positively identified.

The "Ewe and her Lamb" group, and the two coffee-cups (Plate 1) illustrated here, seem to have this characteristic, as also has a shell-shaped pickle-dish, decorated in blue-and-white ; all in the author's collection.

That used between 1749 and 1776 at Weatherby and Crowther's New Canton Factory, Stratford-le-Bow, Essex, was what is known as a lead glaze. Owing to the excessive amount of lead in its composition it required (and was given) a considerable tinting of smalts (cobalt frit) to clear it, as it was called.

Some pieces, such as part of the white glazed sprigged ware and the red, green, blue, yellow, and gold Imari patterns, were not so tinted, and have a rich creamy body and glaze, which is warm, harmonious, and effective. These have also a warm creamy translucency, and are very comparable to the Fuchien and St. Cloud white glazed sprigged ware, which vary very much in tone.

CHAPTER III

THE OLD BOW FIGURES

UNTIL recently there has been a tendency among writers on English Ceramics to make out that, whereas the Chelsea factory chiefly turned out ornamental pieces, such as Vases, Figures, Epergnes, Candelabra, Branches, Flowers for desserts, and very elaborate and richly decorated services, the Bow factory confined itself to useful porcelain ware of all sorts, to the virtual exclusion, except in rare instances, of ornamental porcelain generally, and figures in particular. This is due, no doubt, to the often-quoted passage from Robert Dossie's *Handmaid of the Arts*, in which he makes this assertion.

They fail to grasp, however, that Dossie writes of a period before 1758, probably some years before 1758, which was the date of the first edition. At that time, and up to 1757-58—the period of Sprimont's first illness—the output of figures and ornamental porcelain at the Stratford-le-Bow factory was but small.²³ Afterwards, however, with the taking on of Chelsea modellers and figure-makers consequent on the almost complete stoppage of work at Chelsea, the manufacture of this ornamental branch of the porcelain business was much increased. This period, *circa* 1752-58, may be said to mark the date of the figures copying the Meissen models of Kändler, such as the Sitting Harlequin and Columbine (Plate 32), Pandora, Britannia, the Bow edition of the Saltbox player; the "religious" figures, *i.e.* the Pope, Priest, Nuns; the copies of the Meissen "Seasons" and "Elements"; the "Prussian Hero" figure, representing Frederick the Great; the Marquis of Granby, shown with his bald head, hatless, as, his hat having been blown off in the fight, he led his regiment, the

Blues, in their final victorious charge in the battle of Warburg; General Wolfe, and other national heroes.

The figures of this period (which might be said to cover the period 1750-58) had, for the most part, low bases, with either no rococo ornament or very light scrolls in low relief. Sometimes the figures were placed on separate pedestals.²⁴

The colouring of this period is distinctive. A puce-pink, often deepening into a puce-crimson, together with a milky blue, which when painted on thickly is quite opaque, are the outstanding colours. These are sometimes combined, on the bases, in the form of a not unattractive marbling. In addition there are often an opaque purple, a brick red, and a pale yellow, used more sparingly. Another distinguishing feature is a border of well-painted flowers and leaves, all in a puce-crimson, on the edge of one of the garments, in the case of the female figures (Plates 32, 36, and 40).

Sometimes one of the garments would be exquisitely pencilled with flowers in colours, minute and highly finished. (See Frontispiece.)

The Kitty Clive and Woodward figures, vivid and splendid specimens of original Bow modelling at its best; the two figures of a male and female cook, inspired by Bouchardon's *Cris de Paris* (see Plate 35); the two blackamoor grooms with prancing chargers, copied from the Meissen models, but with their tails cropped in true English fashion, are Bow figures which belong to this period. John Bowcocke mentions both a "cook" and the "Paris Cries" figures in his memorandum-book.²⁵ Possibly the male figure, sold alone, was the cook, and the pair represented the "Paris Cries". These figures are sometimes ascribed to John Bacon, on the ground that they, in some instances, are marked with an impressed B.

The author has given reasons in his *Old Derby Porcelain* why this is very improbable.

These figures seldom have the hole at back for ormolu work, and are never, so far as the author's experience goes, marked except with impressed letters.



EARLY BOW FIGURES (A PAIR) OF HARLEQUIN AND COLUMBINE, OR "THE ITALIAN MUSICIANS", AS THEY ARE MODELLED FROM A PAIR OF KÄNDLER'S FIGURES FROM "THE ITALIAN COMEDY".

Height : $4\frac{1}{4}$ ". Marks : None. Date : *Circa 1752-1756*. Reference : Page 107.
In the Author's Collection.

(See Plate 64, Figs. 2a and 2b, for Meissen originals.)

They usually have a very slight bluish tinge in the glaze, but not the marked bluish tinge seen in figures of the second period.

This second period may be said to commence in 1763, the date of Sprimont's second illness, with consequent closing down of the larger part of the Chelsea factory till 1770.

During these seven years it can confidently be affirmed that the output of figures and ornamental porcelain *exceeded* that of the Chelsea factory.

The Bow figures from this date onwards become more distinctive in character. No longer do they copy, to any great extent, Meissen or Chelsea models; new models are created for themselves. The decoration, too, becomes much richer and more elaborate. The resplendent garments, patterned with a brilliant rose à la Pompadour, or rich underglaze cobalt blue, turquoise, or copper-red ground, having ornately-shaped and scrolled white reserves, delicately pencilled with flowers in one or many colours, the reserves often edged with fringed gold; breeches or waistcoats of a peacock's tail scale pattern, gorgeous disc patterns, or *œil de perdrix*, make the Bow figures decorative and desirable objects for the connoisseur's cabinet. Among these we find Arcadian shepherds and shepherdesses, the former with a prick-eared dog, the latter with a woolly lamb, both these animals (which are the only indication about these richly garbed figures of their pastoral occupation) being indiscriminately dappled with patches of orange-red, which must have been the special invention of the original painters who first painted these ware and porcelain animals, for the practice is common to the earliest Staffordshire ware manufacturers and the makers of porcelain at Chelsea, Bow, and Derby of this period. Later on, Chelsea, at any rate, painted its dogs with a purple brown. Idealised musicians, equally gorgeously attired; charming pairs of romantic lovers, the girl presenting her lover with flowers out of a flower-filled apron or basket, typifying pleasure, the youth giving in return fruit from his store, representing fulfilment; numerous pairs of man and maiden, equally brightly attired, he holding the bird,

emblematic of Freedom, she the empty cage in which she hopes to secure him, symbolising the safe, if bounded, bars of matrimony: these, in endless variety, reflect the romantic and artificial spirit of the age in which they were produced—an age of make-believe and masquerade, of frills and frivolity, of grace and gallantry; yet an age in which the true beauty of line and design, of colour and harmony, has never been excelled, perhaps has never even been equalled.

To these must be added wonderful sets of figures representing the four seasons of the year, Spring, Summer, Autumn, Winter; yet equally emblematic of the seasons of life, Youth, Manhood, Middle Age, Senility; of these there were the “Rustic” Seasons, the “Classical” Seasons, the “Dresden” Seasons, the “French” Seasons, the “Sitting” Seasons, and so on; sets of figures signifying the four elements, Earth, Air, Fire, Water; sets of figures typifying the Arts, the Sciences, the Muses, the Continents.

In fact, anything that could be represented by an emblem was thus given a fragile immortality in the beautiful soft porcelain of the period; the artificial character of the time being fittingly and graciously rendered in the artificial body of the porcelain, the frailty of its characters in the fragility of its medium. Cupids and Amorini abounded, quaint indeed in Bow china, but not always beautiful. And while writing of these, the author is tempted to ask if his readers know the difference between a Bow boy and a Bow girl? for, like the proportion of the sexes in England at the present time, so in Bow porcelain, the girls predominate.

The Bow boys and girls look very much alike at first glance; but apart from the fact that the Bow girl, whether with basket or dog in her hands or on her arm, has a smaller, narrower head than the boy, she has also a broad plait of hair done up the back of her head, whereas the boy's hair clings in a cluster of curls all round his head. If, however, the reader is still undecided he will find that the Bow girl always hangs her fie-for-shame garment over her left hip, whereas the Bow boy as invariably hangs his—shall we

say bathing towel—over his right hip. How quaint of the Bow workmen to make this charming little distinction!



Perhaps it was a woman artist who modelled these delightful little figures in the first place, led on by that mysterious instinct that makes a woman always button her shirt (shall we call it?) from right to left, whereas she allows mere man to button his from left to right.

Yes, one feels fairly certain that it was a woman who modelled Bow's bonny boys and girls. One calls them bonny, for how different they are from the similar boys (no girls these, mark you) made at the same period at the rival Chelsea factory. These latter are fat and stodgy-looking little people, with round and rather pendulous cheeks, and stand on much clumsier bases. The body of which they are composed is much softer than the Bow, and the glaze is thicker and more unctuous.

This description does not apply to the charming "Cupids in disguise" made in the latter days of the Chelsea factory, but only to the "Chelsea boys" as they were called, made at the same period as the "Bow boys" and girls.

Sometimes the Bow boys and girls are on rococo scroll bases. The Chelsea never.

The characteristic features of the Bow figures of this period are the large amount of blue (smalts) in the glaze, staining the glaze a light transparent blue, and the scroll bases on which the figures were posed. The two most popular of these are shown in Plates 37 and 38.

It was about 1756-58, when the Chelsea workmen, thrown out of work by Sprimont's first illness,  came to Bow, that the Bow mark of an anchor and dagger , in red, first began to be used at Bow; consequently a considerable number of the Bow figures made between 1758 and 1763 carry this mark—sometimes at the back of the tree support, sometimes under the base. The anchor and dagger were drawn in a variety of forms, at times with the anchor first, at times the dagger.

Occasionally we see figures marked by the underglaze-blue

painter with a dagger, or a crescent, or a capital letter (*G* for example) in underglaze blue—put on the biscuit. At other times we find the overglaze enamel painter has added his mark of the anchor and dagger, in overglaze red, to the blue underglaze mark of the underglaze-blue painter.

This, naturally, would only occur in specimens having some underglaze blue in their scheme of decoration. When the figure-makers (or repairers as they were called in the porcelain figure trade) marked a figure, they always impressed, or incised, their mark in the clay.

When, therefore, an impressed or incised mark is found on a piece of porcelain, it can, in practically every case, be assigned to the repairer—not to the modeller.

The modeller might occasionally sign (by incision) his model, but scarcely ever the copies moulded or cast from his model. If there were an exception, it would be one “proof” moulded or cast copy, which was occasionally, but very rarely, bargained for in the agreement with the modeller. (See the author's *Old Derby Porcelain*.) For this reason the author altogether rejects the suggestion that the letter B impressed on Bow figures may be taken to indicate that the piece so marked was modelled by J. Bacon, that figures with an impressed T^o were modelled by Tebo, or that Chelsea pieces marked with an impressed, or incised, R were modelled by Roubilliac.

A model of a figure appears in many varying postures, and still more often with different attributes, which considerably change its appearance. For instance, the same figure may be made with or without a bocage, or with only a small half-height bocage; at one time it may appear with one type of base, at another with a base of quite another pattern. Sometimes the model appears as a figure pure and simple; at another time as a candlestick, or as the mere supporter of a dessert basket or epergne. Occasionally it has altogether different flowers or attributes from what it had when one last saw the same type of figure, and so on.

The third period of Bow figures commenced about 1764—

1765, after the second influx of Chelsea workmen, following on Sprimont's second illness and the partial closing down of the Chelsea factory.

After this year (1765) the Bow figures are indeed difficult to distinguish from those made at Chelsea. (See Plate 58.)

The paste is extraordinarily similar to the Chelsea (for had not Chelsea adopted the calcined bone-ash ingredient of Bow in 1758-59?).

There are the same three "thumb-marks" (*i.e.* marks made under the base by the supporting pieces of clay), and the glazes of both types are practically indistinguishable.

Many figures at both factories were modelled by the same modeller and repaired by the same figure-maker, and the decoration was often done at Bow by a painter who had come from Chelsea. The distinctive bases had mostly been superseded by others of more modern design.

Whether by accident or design, the marks of the factory were scarcely ever put on—very occasionally one finds a Bow piece of this period marked with an anchor and dagger in gold (Plate 61).

On the other hand, the figures and other pieces made at Chelsea were much more frequently marked, about this time, with the gold anchor.

Almost the only certain indication of its origin, when a Bow figure is unmarked, is the square or triangular hole for fitting an ormolu or other attachment in the back of the base (Plate 55), and but a small proportion of figures was made for such ormolu additions. Such figures as were marked indicate those models as being made at Bow.

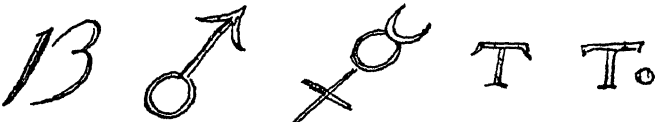
One thing, however, may be taken as certain, *viz.* that when Sprimont put forth his final great effort at Chelsea, from 1765 to 1768, the Bow sale (and therefore manufacture) of ornamental porcelain greatly diminished, and did not ever again increase; for when Sprimont was at last forced by illness to relinquish the rivalry of Chelsea with Bow, Duesbury of Derby, who had always made a speciality of his figures, was more than a match for the declining energies of the Bow factory.

The figures mentioned in John Bowcocke's memorandum-book for 1756, and which were therefore made at, and before, that date, as well as for three or four years later, are: cooks, a swan, harlequins, gentlemen and ladies, fluter, pairs of boys and girls, pair of small fiddler and companion, figure with tambourine, boars, cupids, Flora, white men with salt boxes, sporters (sportsman and companion, he with gun, she with bird), pero (pierrot), imperial shepherd, shepherdess, new shepherd and companion, pair of Dutch dancers, Paris Cries, woman with chicken, bucks and does, birds on pedestals, Turks, squirrels, Minervas of different sizes, harlequin, columbine, and pierrot, goats, swans, and every other sort of toys.

In Duesbury's account-book of 1751-53 we find the following figures: "groups of Bogh Bird Candlesticks, pairs of Bogh Seasons, 1 large group of Bogh Figars [*sic*], 6 doggs [*sic*], 1 pair figars Bow."


Even these incomplete records show that, at an early period, Bow produced many models of figures of all kinds.

The only marks on the early figures till 1758 were workmen's

marks  mostly incised.

The author has seen a pair of Bow figures, similar to a pair in his collection marked with the anchor and dagger in red, which had no other mark than an impressed T, such as is commonly ascribed to a mythological Tebo, but the mark is underneath the wax saucer of the scone which one of the figures is holding, a queer place for a modeller to put his mark, but natural enough for a moulder or repairer, as the scone is made separately.

A certain indication of early figures, whether at Bow or at Chelsea, is when the green leaves on the base have the veins outlined in black or dark brown. In the later figures this was never done.

The author feels that he cannot conclude this chapter on old Bow figures without discussing the question of the modeller Tebo and his intriguing  mark.

This mark, as collectors well know, is found on old Bow, old Worcester, and old Bristol pieces, and there have perhaps been more discussions, more differences of opinion, over the question of Tebo and his T^o mark than on almost any other subject connected with old British porcelain.

Some writers go so far as to say that, like the immortal Mrs. Harris, "there weren't no sich person". Others state that the mark, if one could call it a mark, was not the mark of a modeller, but merely meant "Top of Oven". This latter is a far-fetched explanation that, in the author's opinion, will not hold water.

Miss Meteyard's *Life of Wedgwood* and Mr. Harry Barnard's *Chats on Wedgwood Ware* put the question of Tebo's actual existence, and his work as a modeller, out of the regions of conjecture. The correspondence between Thomas Bentley and his partner Josiah Wedgwood is available to prove it.

The difficulty is to connect Tebo with his T^o mark. We have indisputable proof that he existed, that he was a modeller, and that he modelled at Josiah Wedgwood's pottery; but unfortunately, so far as the author is aware, no one has yet seen his T^o mark on any piece made at Etruria. On the other hand, we have his mark on pieces made at the Bow, Worcester, and Bristol factories; but no other, or confirmatory, proof that he ever worked at any of those three potteries.

Again, the present writer has been at pains to show, elsewhere in this volume, why, in his opinion, the actual porcelain figures made from a certain model were never, with the possible exception of a "proof" casting, marked by the modeller, or with his mark or initials.

All the same, the author is, after a very searching review of the known facts and information, inclined to the opinion that Tebo *did* work at Bow, Worcester, and Bristol, and *did* put the T^o mark on the figures cast (or moulded) and assembled (*i.e.* stuck together with slip, set up, and trimmed and sharpened; all of which operations are covered by the technical word "repaired"—see the author's account of the operation in his *Old Derby Porcelain*, pp. 50, 51) by him at those potteries; BUT that those

marks were put on the figures *repaired* by him—not necessarily modelled by him—in his capacity of repairer.

Now, any one who has read the chapter on the modellers of the old Derby factory written by the present writer in his *Old Derby Porcelain* will appreciate the fact that a modeller was often also a repairer, and a repairer was frequently also a modeller. This is proved, beyond any question or doubt, by the terms of the agreement between William Duesbury and Stephan and Coffee respectively.

Both these artist-workmen were engaged to model and repair. No doubt when there was no modelling to be done, their time would be occupied in the less honourable, but no less important, work of repairing the figures—using the word “repairing” of course in its technical significance.

Frequently, with a clever and ambitious young workman, the work of repairing the figures would be in itself a training for the higher, and more creative work, of modelling.

Again, fewer modelling places would be open to a man than repairing jobs. Consequently, if a modeller, not of the first rank, or because of some fault, lost his place of modeller at a factory, he might very well have to take the lower employment of repairing from other people’s models, until either he could get another place as modeller, or succeed to such on the death, or retirement, of the modeller, as was the case with Coffee, the Derby modeller, when he wanted to get back into Duesbury’s employment, after leaving him to work for Sir Nigel Gresley. His cry was very like that of the Prodigal Son in Holy Writ, “Make me as one of thy hired servants”. He was ready to come back as anything, repairer or otherwise, though he had left as chief modeller of that time.

The author thinks that Tebo was either not a first-class modeller, or else of unequal ability. In fact, he was like the curate’s egg, good in parts, and was employed most of his time as a “repairer”.

These surmises seem to be entirely borne out by Josiah Wedgwood’s letters to his partner Richard Bentley, excerpts

from which are quoted by Mr. Harry Barnard in his *Chats on Wedgwood Ware*, pp. 210, 211.

On the 5th November 1774 Wedgwood writes to Bentley, about Tebo, as follows :

“Mr. Tebo, our new Modeler, did not return here for some days after me, & I am glad he did not, for he would have made a shocking Ugly thing of the Lamp if he had been left to himself. But he has sprain'd his Arm, & has done very little work at present.”

Again on 1st January 1775 he writes :

“Mr. Tebo may be a usefull (*sic*) hand for large things; but he cannot finish anything small.”

On the 3rd July 1775 Wedgwood writes to Bentley :

“I think we can manage to model them, & Mr. Tebo has nothing else to do. He is not equal to a Figure, but I can make him bost out, & others finish, these Heads.”

And again on the 28th October 1775 he writes :

“Mr. Tebo leaves us the 11th of this Month, and not before he has done us very considerable mischief; for our Modelers do less by one half than they did before, charging double prices for their work, & when talk'd to about it have their reply ready 'that it is cheaper than Mr. Tebo's, & is finished, which his work never is'.”

On leaving Etruria, Tebo went to Dublin. There he modelled portraits somewhat after the style of Wedgwood's jasper cameos, and applied to Mr. Brock, Wedgwood's agent in Dublin, to see if he could have his models made in jasper at Wedgwood's factory at Etruria, and asking what their charge would be. Wedgwood writing to Bentley about this on the 6th July 1776 says :

“I am afraid his models will do our white jasper no credit; but I shall write to Mr. Brock that he is not to be consider'd as our Modeler and that we shall answer only for the exactness of the copies from the originals they may send us, and for the goodness of the material.”

It will be seen from the foregoing letters that Wedgwood

had a poor opinion of Tebo's modelling. When he writes of Tebo bosting out heads, he means roughing out the head, which was afterwards finished by other, and more able, modellers.

Mr. Rathbone also points out that he was employed in "*repairing*" figures and heads, and that the verdict was that he did these large things very well, but that no reliance could be placed upon him, and he was not allowed to do any original work.

All this goes to confirm the present author's opinion that Tebo was mostly employed as a repairer, that is, as a moulder, and in the setting up of figures, sharpening them and undercutting them where necessary, all of which is the work of a skilled repairer as distinct from the modeller, who models a figure in clay, and whose work is therefore original. The model thus finished is cut up, *i.e.* the limbs and head are separated from the torso, the base and attributes all being modelled separately. Plaster casts are then made from these separate pieces, and the clay either cast, or moulded, in them. The separated portions of the figure, base, and attributes are then stuck together in their proper position by means of slip, which is the body or paste material thinned down to a fluid paste of thick cream-like consistency. These are allowed to dry, and then all the joints are smoothed down and cut away, the folds of the garments are retouched with modelling tools, the joins concealed, and the necessary portions undercut. The figure is then ready, when dry, for the biscuit kiln.

This, of course, is all highly skilled work; for the head and limbs can be put on the torso in various positions, and it is on the accuracy and naturalness of the positions assumed by the portions of the figure, when assembled, that the naturalness and life-likeness of the figure depend. The repairer, therefore, must have a certain knowledge of anatomy and an eye for effect, or he will do very stiff and inferior work.

However well a modeller may turn out his figure, it may be utterly spoiled in setting up and repairing. Thus two figures, made from the self-same model, may vary vastly in artistic excellence and desirability from a collector's point of view. These

depend on the skill with which the figure has been repaired, and therefore on the personality of the repairer.

Josiah Wedgwood was a very good judge of ability and workmanship, and we may take it, from the above remarks, that he did not think very highly of Tebo as a modeller. As a repairer of figures made from other people's models, he may have been, and apparently, from the Bow and Bristol figures marked with the T^o (presuming that to have been his mark), was, quite excellent. Many of these figures are both well modelled and efficiently repaired.

Some writers, Solon among others, think that Tebo is simply an illiterate English way of spelling Thiebault, or Thiebaud, which, to English ears, would have a phonetic pronunciation very like Tebo.

This may well be so, for the author, after a wide personal experience of potteries and clay-working factories, extending over more than forty years, is aware that until recent legislation introduced the system of contributory insurance of workpeople, with the consequent necessity of having the names and addresses of the workmen correctly ascertained and entered in the wage-books, the works foremen, chosen with an eye rather to their ability to manage men than for their scholarship, who entered up the wage-books, entered the men's names with spelling more in accordance with the elements of phonetics than with any necessity of spelling the names correctly. For instance, the writer well remembers that Astbury, a somewhat common name in that particular neighbourhood, was always spelled "Asprey" in the wage-books of the district. Jones, being still commoner, was never found at all. Instead, the man's nickname was entered; and week by week that nickname was duly called out at wages time, without any one feeling that it was an irregular, or even an unusual, proceeding, and the man was paid his wages under that name.

Formal Christian names were never entered in the wage-books. It is doubtful if the workman would have known that he was indicated if, say, "William Jones" had been called out. But when the name "Billy Cocks" was announced in stentorian

tones, there was no doubt whatever that the William Jones concerned would promptly appear for his wages. It is certain that the men's employers never knew them under any other names but those under which they were entered in the wage-books.

Under these circumstances it is, to any one conversant with the daily life of potteries till recent times, quite comprehensible that Thiebault, or Thiebaud, should be entered in the pottery books as Tebo.

On the other hand, if Tebo was not a man of French or Flemish extraction—and there is certainly no proof that he was—those who are accustomed to such well-established names as Dando, Bolitho, Seago, Prothero, etc., will not find anything extremely out of the way in Tebo.



CHAPTER IV

THE OLD BOW VASES

THE Bow factory certainly did make vases, especially small ones, and mostly the so-called perfume vases, *i.e.* those with a conical bouquet of porcelain flowers at top, designed to supply, in permanent form, not only the vase, but the flowers in them as well. These were not only agreeable to the eye, but also pleasing to the nose; for they were either sprinkled with perfume, to make them scent the air like the natural blossoms they counterfeited, or filled with pot-pourri (rose petals and spices), by means of a hole left in the bottom for the purpose (Plate 28); or, later on, with slow-burning scented pastilles.

These small pyramid-flowered vases had their quaint rococo scrolls picked out with crimson, turquoise, or gold—sometimes with all three—and had a plain reserve among the scrolls on either side, in which was painted a bouquet of gay flowers, a bird on a branch, or a figure subject.

But besides these, there were quite a considerable number of larger-sized vases, dating from the first advent of the painters and moulders from Chelsea in 1757. These were mostly of the more extravagant rococo type, having quaint semi-spiral flounces, with large perforations, and a flower-decked cover. They were often made in sets of three, five, or seven, as chimney-piece ornaments (*garnitures de cheminée*). Sometimes they had an underglaze-blue ground, leaving the scrolls (or flounces), etc., in white and gold, with white reserves in the centre of each side, well painted with flower, bird, or figure subjects (see Plate 47), the value increasing in the order given. Another type of Bow vase consisted of a shaped, covered vase for the centre, the cover

often being surmounted by a bird, and two flowerpot-shaped beakers, one on either side. These had a white ground, were covered with flowers and leaves in relief, and flanked by two Cupids' heads, or female heads, acting as small handles, all brightly painted in enamel colours. Butterflies and insects, painted on the surface of the vases between the flowers and leaves, completed the scheme of decoration.

These seem to have been popular, in view of the considerable quantity surviving, for, being often perforated round the edge, and with their flowers, etc., in relief, they were fragile objects to stand the shocks of a hundred and fifty years or more. A mould, or model, for the flounced, or spiral-scroll, vases was found by Mr. Toppin on the site of the Stratford-le-Bow factory.

Examples, marked with the anchor and dagger in red, can be seen in the Victoria and Albert Museum (Herbert Allen Collection). Other fine vases are in the London Museum (Joicey Bequest).

Another type of vase, of a slightly later date, was that covered with creeping flowers and leaves, in relief, in the Meissen manner. These also are marked with the anchor and dagger in red, and were therefore made before 1765.

Indeed, the height of its success, both artistically and commercially, was attained by the Bow factory in the five years 1757 to 1761 inclusive.

Bow, however, never copied the magnificent Sèvres vases or the later Meissen vases, nor did that factory produce large and handsome vases with various enamel ground colours, turquoise, pea-green, and claret or crimson, as did the Chelsea factory. "Jars, Beakers, and Epergnes" are mentioned in the Bow sale catalogues, but they must either have been of the class described above, or else they have not survived to the present time.

Some beautiful four-sided vases in the Oriental manner still survive—one of these is illustrated in Solon's *Old English Porcelain*—and are of early date.

Other vases of this type, but with a bluish glaze and a bluish-green translucency, exquisitely pencilled in colours in the Chinese







LARGE EARLY BOW VASE, SQUARE LOBED, DECORATED IN
THE "FAMILLE VERTE" MANNER.


Height: 10 $\frac{3}{4}$ ". Mark: None. Date: *Circa* 1755.

Reference. Page 98.

In the Author's Collection.

famille verte manner, are now attributed, by Mr. Bernard Rackham of the Victoria and Albert Museum, to the soft-paste factory at Lowdin's glass-house, Bristol. (See the description of the author's collection in the *Connoisseur* of August 1925 by Bernard Rackham.)

The author, however, attributes these to Bow, especially as he finds that other porcelain pieces of similar paste and decoration bear the workman's mark , as also similar pieces decorated with puce figures, etc., in the Chinese taste, also bearing this mark, and this mark , also , workmen's marks which are found on well-authenticated Bow pieces. These marks have also been ascribed to Worcester, but never, so far as the author is aware, to  the Lowdin glass-house at Bristol.


This  mark seems to the author to be the crux of the matter. It is found on a very large number of pieces of porcelain, decorated both in underglaze blue and also in enamel colours; the latter, mainly, in the *famille verte* style of the vase shown in the coloured plate No. 18.


For instance, it is found on a charming little octagonal cup and saucer in the author's collection (Plate 19), and on a similar coffee cup and saucer in Mrs. Hignett's collection. These are quite obviously painted by the same hand which decorated the vase on Plate 18.

It also appears on the beautiful panelled sauce-boat shown on Plate 9, also in the author's collection, decorated in blue underglaze. This seems to be identified, more or less, by the three branches of willow, hanging from the top of the panel, of which we read in the description of the fragments of blue decorated porcelain found in the 1867 excavations :

"A very frequent pattern of simple character in the blue ware is three hanging branches of willow leaves" (Jewitt's *Ceramic Art in Great Britain*, vol. i. p. 204).

It is found on the well-known sauce-boats copied from a Meissen model, formed of long overlapping leaves, terminating in a stalk handle, curved over into a more or less complete circle,

with a sort of pear or other fruit hanging over the other side. Compare the Victoria and Albert Museum catalogue of the Herbert Allen Collection (Plate 31) for form. There are, apparently, three pairs of these sauce-boats in this collection, all unmarked; but for a marked specimen see Lewer's *The China Collector*, plate on page 37, apparently in the British Museum. This has a well-known Bow mark  of an arrow bisecting an annulet, and terminating in a cross or, sometimes, in three prongs.

It is found, again, on sauce-boats having a family likeness to that illustrated on Plate 9 of this volume, that is, with a somewhat high oval foot, on which, on each side, are curious elliptical oval panels, formed of double raised lines, with wide flanged sides starting half way and passing completely round the handle end of the boat, the flange being divided into seven undulations. A raised moulding design leaves a larger panel for decoration on each side. (See Lewer's *The China Collector*, plate, p. 37, also, presumably, in the British Museum.) The author has an exactly similar sauce-boat marked with ; this mark, a sort of E in blue, is shown, in Jewitt's *Ceramic Art*, in conjunction with the anchor and dagger in red. This appears to be conclusive.

This latter type of sauce-boat seems, however, to be rather a favourite one with authors who wish to claim specimens for their favourite factories; for Spelman, in his *Lowestoft China*, gives a whole full-page plate of no less than three of these sauce-boats in colour, in blue underglaze, and in black or Indian ink (Plate lxxxvii. p. 57).

Apparently, like the three pairs of leaf sauce-boats in the Herbert Allen Collection, these have no mark. Hence the irresistible itch to claim them for the respective favourite factory.

However, in the course of a long and extensive collecting career, the author has been fortunate in meeting literally dozens of sauce-boats of both these patterns, at least half of them bearing marks.

Of these he met with at least a dozen in one collection, that of a man who had evidently made rather a speciality of them. They were of several sizes, but all had the same body, glaze, and appearance.

The marks on these sauce-boats were very numerous and very various. One, in the author's possession, is marked with a *script* TF monogram, very suggestive of Thomas Frye's initials. Another had four small arrows ending in an annulet instead of feathers, and arranged in a diamond-shaped formation. A third, one of a pair, of which the second was unmarked, had a small triangle. A fourth had the well-known mark resembling an open-headed crotchet note in music.

The author might go on filling a page describing the various marks, all of which were painted in black, brown, or neutral tint—probably Indian ink; but practically all of them marks associated with the Bow factory.

His strongest argument in favour of their having been made at the Stratford-le-Bow factory is, however, their quantity, whether of sauce-boats or of marks thereon. The Bow factory, says Thomas Craft (who ought to know), had about ninety painters employed at one time.

Probably each of these painters had a private mark to distinguish his work when necessary, as, for instance, on such popular articles as these sauce-boats, on which more than one painter would be employed at a time. Could Lowestoft even, not to speak of the very small soft-paste factory located in Lowdin's glass-house, aspire to numbers of painters and quantities of production such as these?

The author is content to leave it at that.



CHAPTER V

THE OLD BOW DOMESTIC WARE

WAR, especially when it is a prolonged and costly war, brings in its train many changes.

The wars of the eighteenth century were mainly responsible for bringing about a change in the habits of the people, both high and low, which resulted in a greatly increased use of porcelain and earthenware, of all sorts, for dinner services.

This began more particularly in France. We read, for instance, in the *London Chronicle* (No. 495) of February 26-28, 1760:

“On the 5th inst. the Duke de Choiseul, Minister and Secretary of State to the French King, gave an entertainment to all the Ambassadors and foreign ministers residing at Paris, which was served in china and earthenware; his Grace having sacrificed his magnificent service of plate to the wants of the State. M. de Sotomajor, the Spanish Ambassador, paid him 1,100,000 livres for it, and sent it to Madrid in three carriages.”

The Duc de Choiseul was not alone in this sacrifice of his gold and silver service. Many other French noblemen did the same, as also did the king of France himself; substituting porcelain and earthenware plates and dishes for the gold and silver ones hitherto used.

This patriotic action set the fashion. Where people had used gold and silver services they now began to use porcelain.

Those of less exalted station, who up to this time had used pewter plates, dishes, tureens, etc., now used earthenware or delf.

No wonder the porcelain and earthenware factories became busy and their proprietors prosperous. No wonder Wedgwood,

who exported more of his creamware to France, Flanders, and the Netherlands than any other manufacturer, waxed rich, and was, even in those days, able to leave £400,000 behind him when he died.

At the moment too, in 1760, the Bow and Chelsea factories were particularly fortunate in having the severe competition of the Dresden factory mitigated, for we read in the *London Chronicle* of August 28-30, 1760, of the fall of Dresden after bombardment, and that

“The damage is very considerable. People regret particularly the Palace of the Princes of Saxony, and the fine house of the Count de Hoym in Pirna St., as also the Porcelain fabric behind the Church of Our Lady.”

Whether this refers to the Royal porcelain factory established at Meissen, which was occupied by Frederick the Great of Prussia in 1757—many of the workmen and much of the plant being moved bodily to Berlin, to help in improving the factory there, and to enable it to crush out the rival Saxon factory—it is hard to say.

Possibly the Meissen manufacture was removed to Dresden for greater security during those troubled years.

Some of the Saxon workmen, burnt out of their own factory, fled to Copenhagen, and helped to start a factory there; for we read again in the *London Chronicle* of October 4-7, 1760:

“From Copenhagen they write that a china manufactory is set up in the Island of Amagh, which promises to fair equal that at Meissen near Dresden.”

No wonder, then, that this time marks the high-tide mark of success in the English factories—as it certainly did in the Bow factory.

It has already been stated that, owing to three reasons, Weatherby and Crowther had to give up, to a considerable extent, the making of tea services, and turn their attention to dinner services. These reasons were:

- (1) The inability of Bow porcelain of the phosphatic body to stand the action of boiling water without cracking.

- (2) The difficulty of working the porcelain body strengthened by the addition of ground-up Oriental porcelain wasters into thin or hollow pieces.
- (3) The fact that the Worcester porcelain factory both could, and did, make beautiful thin translucent porcelain, capable of standing boiling water—not susceptible to staining—hard to the file, and indeed very similar in appearance and wear to the Oriental porcelain, owing to the use of steatite (talc) in the composition of its body. Not only could Worcester make such a superior porcelain to the Bow, but it could also make it at a much lower price.

A writer in the *London Chronicle* of May 3-5, 1763 (who, from the similarity of style, would appear to be Robert Dossie, the author of *The Handmaid of the Arts*), says :

“A lover of useful arts is desirous of pointing out to the notice of the Publick an object worthy its attention and patronage. The Worcester Porcelain is not altogether unknown or unapproved in this kingdom; it is even in considerable use; but were its merits still more generally considered and understood, it would of course engage the esteem and encouragement of every one who thinks himself interested in those arts that tend to the embellishment of life, and to the extension of the Trade and Manufactures of this country. I myself have travelled into foreign parts, and have both seen and made trials of most of the different kinds of Porcelain that are manufactured at home and abroad, and am convinced thereby, that neither the Dresden ware, though honoured with Royal Patronage, and in itself truly elegant and beautiful; nor that of Chantilly, which is so highly extolled and favoured in France, nor any other European Porcelain that I have any where seen, can compare with the Worcester in real and useful excellence.

“The body of this last far exceeds all the rest in fineness and whiteness, in which it almost, if not altogether, equals even the finest porcelain of China itself, and is found to be much harder and more durable than the body of any other Porcelain whatever. The glazing of it never nips, breaks off, or parts from the body, except by extreme violence, and then it discovers no

brownness, such as is often seen in the ordinary Chinese, and almost always, after wear, in the other kinds of Porcelain. It is perfectly clear and transparent, which is a quality that almost peculiarly distinguishes it from the others of European manufacture; and the finer sort, which is enamelled, so nearly resembles in every particular the finest Oriental pieces, whether of China or Japan, that where it has been made in imitation of these, as has often been the case, in order to match and make up sets that have been broken, the difference is scarcely discernible even to judges themselves, and sometimes the Worcester has been mistaken for the foreign. I have been told, that it is no uncommon thing to find some pieces of it sold in the shops of some dealers for real Chinese; which, tho' an imposition in respect of price (as it may be sold at a much cheaper rate in proportion to its goodness, contrary to what is observable in the Dresden, Chantilly, Chelsea, and other new-invented Porcelains of elegance), yet in consideration of its real intrinsic value and good qualities, is scarcely to be reckoned any imposition at all. The worst imposition is, the selling of other far inferior kinds of ware for Worcester, by which both the buyer is deceived to his loss, and the credit of this manufacture injured, being made answerable for faults that are not its own. To avoid which discredit, I would recommend to the Proprietors to think of some expedient, if possible, to ascertain their ware to those that are willing to favour it; and perhaps it might not be improper, if, both to ascertain the ware and its credit, some public trials and experiments were to be made of it by some of those laudable Societies instituted for the encouragement of useful Arts and Sciences, who might thereby be enabled to publish to the world their opinion of its merit.

“But the most valuable part of all, and which principally calls for notice, is the extraordinary strength and cheapness of the common sort of blue and white Worcester Porcelain. And let any person but impartially consider the difference, in these respects, between this and that of an equal degree, though hardly of equal beauty, imported from abroad, and he will find the advantage so considerable in favour of the former, that if he has any degree of candour, he must see and acknowledge his obligations to a manufacture, which not only supplies an ornament fitted for the houses and cabinets of the Rich and Curious, but affords an

elegant and desirable furniture, calculated, by its easy purchase, for general and ordinary use. Certainly therefore it is the public concern to extend such favour and support to this undertaking, as may in some measure compensate the pains, expence, and hazard of those who engaged in it, and at the same time animate them to make further improvements. It is even a national object, on account of its national utility; for if the prosecution of it be but carried on, and enforced, with proper spirit and vigour, it will prove a constant saving to the community of a considerable sum, that is now annually exported in specie for a foreign commodity; it will, as it does already to a surprising degree, afford a maintenance to multitudes of laborious and industrious artificers, in which the real internal wealth and strength of a people consist, and may in time, perhaps, be improved into a branch of valuable exportation."

It will be observed that the writer of this article in the *London Chronicle* does not mention the Bow factory in his comparison between Worcester and other factories such as Dresden, Chantilly, and Chelsea.

This is because the article was written in 1763, the year of Crowther's bankruptcy and of the sales of the Bow production.

It may well be, therefore, that the Bow factory was considered at that time to be out of the running, if not actually closed down, never to start again.

What with Weatherby dying the year before, Frye dying that same year, and Crowther bankrupt, this was not an unlikely contingency.

There is another point to be remarked in this contemporary article, and that is (a matter for which the author has long contended), that Worcester and other English factories, which at times put other factory marks than their own on their wares, did not do so to deceive, at any rate in the first instance, but rather, when replacing pieces in Dresden, French, or other English factories than their own, copied everything as accurately as possible, even to the marks.

Afterwards other pieces, done in the same style, were marked with those marks. Thus the Dresden marks intimated the

Dresden style, the square marks the Oriental style, and so on, though not invariably.

Dossie's remarks, about the advisability of instituting a test to show the superiority of Worcester ware to others, were noticed and adopted by the Bristol and Plymouth manufacturers; for they would fire a piece of any other factory's frit porcelain inside a piece of their own true porcelain, with the result that the piece of frit porcelain was melted down, whereas the piece of true (or hard porcelain) retained its form and was quite uninjured.

Worcester, however, could not adopt such a test, as their porcelain, though the hardest to the file, was actually more fusible than Chelsea or Bow, or indeed any other soft-paste porcelain.

But to return to the subject of Bow services. Debarred by these three reasons from successfully and cheaply manufacturing tea and coffee services on a large scale—though, as will be seen from the sale notices and John Bowcocke's memorandum-books, a fair quantity was always being made and disposed of—Bow threw its main energies into turning out beautifully decorated, strong, serviceable dinner services of all kinds.

It has already been remarked how hard and tough these services are, and that one may often find chipped Bow plates and dishes, but seldom cracked ones—save those originally cracked in the oven, which were sold at a reduced price.

The Bow "Wheat-sheaf" and "Partridge" pattern services were famous. The "Dragon", "Lady", "Newark", "Pheasant" patterns, and others, scarcely less so.

Solon, in his charming book *Old English Porcelain*, after pointing out the warm, beautiful, yet simple harmony of the red, blue, green, and gold colouring on the rich, warm, creamy surface of the Bow glaze and body, and its superiority to the same pattern on porcelain of all the other factories, observes:

"The display of a complete service of that ware upon a well-appointed dining-table—if such a dream could be realised—would offer an uncommon treat to the eye of all men of taste, and raise a feeling of devouring envy in the minds of all lovers of old china. I cannot imagine any other style of porcelain decoration which

could surpass, in elaborate simplicity and unobtrusive richness of effect, the harmonious combinations of the bright, and yet quiet, colours of this particular service."

What was denied to Mr. Solon was granted to the author, for he had the pleasure of seeing a complete large dinner service of this beautiful Bow Partridge-pattern porcelain in the circumstances described—dozens of plates, octagon in shape, and pairs of dishes of every imaginable size and shape, oblong, round, plain, fluted, shell-shaped, heart-shaped, and so on, tureens, etc., made a sight never to be forgotten.

Alas! the ancient family, in whose possession they had rested from the early years of the Bow factory, could no longer afford to keep their beautiful inheritance. The old Bow dishes and plates had become valuable, and so must be sold to pay for death duties and doles. A dish and a pair of the octagon plates adorn the author's cabinet and delight his eyes; but he would rather—far rather—they were standing on the old mahogany shelves in their gracious entourage, among the eighteenth-century furniture which had grown old with them, in the safe keeping of the ancient family who had cared for them through the better part of two centuries. *Sic transit gloria mundi.*

While Chelsea, except in one or two rare instances, kept itself to the old Japan (or Imari) patterns, when the Oriental manner was copied, Bow borrowed many of its charming designs from the Chinese; and these did not come by way of Meissen, as did the Imari patterns.

Many services have finely pencilled *famille verte* designs; others, and particularly dinner and dessert services, are decorated in the *famille rose* manner. Some of these latter have such clear, transparent, thick, raised enamels, and have assimilated to such an extent the graceful, balanced drawing of the Chinese originals, that nothing but the shape of the pieces, and their body and glaze, differentiate them from their originals. (Plate 17.)

A distinguishing feature of the plates was that they were often made without a foot, or bottom foot-rim, the centre of the



a. A SHAPED BOW MUG, DECORATED, IN THE
"FAMILLE ROSE" MANNER, IN BRILLIANT
RAISED ENAMELS.

Height : $3\frac{1}{4}$ ". Mark : None. Date : *Circa*
1755-1760. Reference : Page 95.
In the Author's Collection.



b. BOW POT POURRI VASE IN THE FORM OF MOULDED AND
PERFORATED FLOWERS IN A BOWL, ALL IN
ONE PIECE, IN COLOURS.

Height : $4\frac{3}{4}$ ". Length : $6\frac{3}{4}$ ". Date : *Circa* 1754-1757.
Reference : Page 96.
In the Author's Collection.

base being recessed a little, thus following the Chinese method of that period.

John Bowcocke's memorandum-books of 1756-58 enable us to recognise the class of ware made at that period :

" 24 octagon nappy plates, partridge pattern.

" 10 round dishes, 2 of each size from the smallest to the largest, both included. 1 largest octagon dish, 1 next less size dish; 36 table plates; 12 soup plates; they must all be the bordered image, blue and pale as you please [Plate 8]. 4 doz. blue plates, Newark pattern; 8 doz. mosaic do. [This latter was a diapered Japan pattern; 'Mosaic', in the eighteenth century, signifying a diaper.]

" Mr. Fogg to know the price of the best cock plates. [Plate 25.]

" Has Mrs. Bernardeau had what she ordered of the Wheat-sheaf?

" A plate of the Princess of Wales' pattern, good."

The Bow sale catalogues of 1757, 1758, and 1764 mention "large table services of the finest old Japan patterns":

"Services of dishes, plates, sauceboats, complete tea and coffee equipages; both blue and white and enamelled. Some part of this porcelain is very little inferior to the fine old brown-edge Japan, and wants no other recommendation than its beauty and service."

"Services of dishes and plates, sauceboats, bowls, complete tea and coffee equipages, a large assortment of fine enamel and fine Partridge sets, which are most beautifully painted by several of the finest Masters from Dresden."

"Dishes, comportiers, leaves, &c., fine deserts of the fine old Partridge and Wheat-sheaf patterns." (Plates 23 and 24.)

Later on, after the second influx of Chelsea workmen in 1764-65, more elaborate services were made, such as those with raised vine sprays and enamelled fruits, or birds. (Plate 27.) Blue underglaze grounds with white reserves painted with Boucher or Fragonard scenes, or with birds; the blue ground sometimes diapered with gold, and so on.

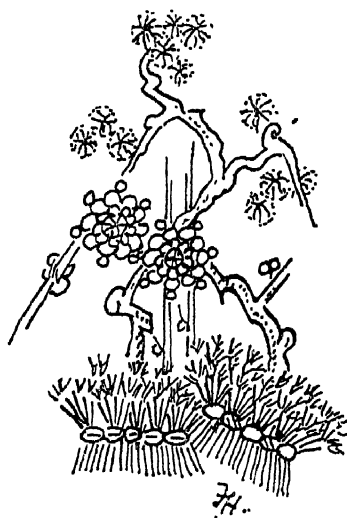
A rather poor turquoise ground was occasionally, but rarely,

employed, with slight other decoration—the turquoise ground being easily overfired and thus spoiled.

In the earlier period, sprigged services, and services printed with black, puce, and red transfers, were also made.

The bordered Image pattern was a Chinese design, in blue, of a man holding an axe. Fragments of services decorated with this very favourite pattern were excavated by Mr. Toppin in 1922 on the old Bow factory site at Stratford; and a saucer showing the complete pattern is illustrated on Plate 8.

By the kindness of Mrs. Hignett, Mrs. Yorke, and Mr. F. Mortlock, also from his own collection, the author has been able to show, in his illustrations, several complete and perfect examples of the same patterns and designs as are found on the fragments of old Bow porcelain excavated by Mr. A. Toppin on the site of the old Stratford-le-Bow factory (see *Burlington Magazine* of May 1922). These are all of the earlier period, 1750–60.



CHAPTER VI

JOHN BOWCOCKE'S PAPERS IN THE BRITISH MUSEUM

EXCERPTS from John Bowcocke's memorandum-books of 1756-58 may be conveniently found and examined in Chaffers' *Marks and Monograms* and in Jewitt's *Ceramic Art in Great Britain*; but the scattered papers of John Bowcocke in the British Museum are not so readily available, and the more interesting excerpts from these are therefore given below, by kind permission of the Museum authorities.

From these we note, as has often been observed by collectors, that figures were made with, and without, fixed scroll pedestals; also that these fixed pedestals, or bases as they are often termed nowadays, were then called plinths (or, as John Bowcocke writes it, "plints").

We find that the blackamoor figures shown on Plate 34 were called "slaves" ("4 pair of Slave Candlesticks @ 1s. 6d. each").


The "New Dancers on plints" probably refer to the charming figures shown on Plate 45, while the fluter and companion may be seen on Plate 44. The Old Dancers are, possibly, the Dutch Dancers, of which the male figure is shown on Plate 41.

The pair of Turks are the well-known Bow copies of Kändler's Meissen models holding shells, and usually marked with the T^o mark.


We learn, incidentally, that the coffee cups were sold without saucers, that there were figures of Diana in 1760, as also sets of Seasons (no doubt the French Seasons—see figure of Spring on Plate 40*a*), with and without plinths (fixed scroll pedestals), and "Nuns and fryers" (friars), see Plate 40*b*; "pipurs" (pipers, meaning players on the bagpipes), see Plate 59. This last goes to confirm

the Bow origin of the piper and companion pieces. Meissen figures of this model of *circa* 1760-70 exist; but, in the author's opinion, these are copied from Chelsea or Bow sources, not *vice versa*.

Minervas, Gondolas (another copy of a Meissen original), Vases, Jars (Jars) and Beakers, two-handled baskets, large Gardiners (Gardeners), large Turk pickle-stands, double birds, Mir Motts (Marmots?), Turk salts, and boys on Lyon (Lion) and Leopard, figure in these accounts, ranging from 1757 to 1760, and give one approximate dates for these well-known specimens of Bow manufacture.

One thing is worthy of particular notice, viz. the "Vase in blue only," costing £1 : 6s. This was a very big price for a single blue-and-white vase in those days, and in the author's opinion could only apply to a very large and important vase. Now, after a long and extensive experience, the only large type of blue-and-white vase that the author can ascribe to the Bow factory would be the large octagonal blue-and-white vases with covers, decorated with alternate long-tailed birds in branches and flowering trees, of which examples, marked with the  mark, were made at Worcester. We know that the Bow factory did actually use this well-known Oriental pattern in colours (see Solon's *Old English Porcelain*, Plate 2), probably before the Worcester factory did so. So why not "in blue only" also?

The author has seen vases of this type, both unmarked and marked with imitations of the crossed swords of Meissen, which he has no hesitation, from their body and glaze, in ascribing to Bow. These have a deep creamy body and thick unctuous creamy glaze, with considerable flashing of the cobalt (*i.e.* dispersion into the glaze).

Those having a thin, hard, bluish glaze and greenish translucency, marked with the  mark, of which he has a pair in his own collection, he ascribes to Worcester.

The "4 Grape-cutting Boys" mentioned here would no doubt refer to the figure of "Autumn" in a very early set of small

Bow sitting "Seasons", representing a boy sitting on a round hamper filled with bunches of grapes, and holding up, sometimes a bunch of grapes, sometimes a vessel, into which he has squeezed the grape juice. This figure was often made alone, both in plain, blue-tinted, white glazed condition, and in colours, as is evident by the fact that this particular figure of the set is more often met with than any of the other three, Spring, Summer, or Winter.

The entry "6 large Gardiners at 1s. 6d." calls for further attention. Collectors have not hitherto been in the habit of putting any figures of gardeners in their Bow cabinets, so far as the author is aware,²⁶ unless indeed the interesting figures illustrated in colours in Mr. William King's article on Worcester Figures in the *Connoisseur* of June 1923 have come out of one.

If so, it is rather unfortunate for his theory that, while there is no documentary evidence of figures of gardeners being made at Worcester, there is the above contemporary written proof that they *were* made at Bow. Further, there is the proof that at Bow, at any rate, it was the practice to make the figures of this period with and without "plints," as shown in Mr. King's illustrations; there is no such custom recorded of Worcester. Finally, one cannot but observe that the "plint" shown in his illustration of one of his so-called Worcester gardeners has a very striking resemblance to those bearing well-known and well-marked Bow figures; while the "hot cross bun" flower centres, the colours, turquoise, etc., are all found on well-authenticated Bow figures.

No; in the author's considered, though far from infallible, opinion, the balance of proof is against the retention of these Gardener figures in the Worcester cabinet; and he thinks that, failing more convincing proof, they must return to the problematical Bow cabinet, from which they emerged on their adventurous quest. Those, undoubtedly existing but strangely elusive, Worcester figures still await discovery. It may be objected against this conclusion that, as Mr. Herbert Eccles' analysis of

one of these Gardener figures discloses the undoubted presence of steatite in the body, and the Worcester factory was the only likely maker of the figures which employed this substance in the body it manufactured, the figures must be of Worcester manufacture and nothing else.

The writer is not, however, prepared to accept this conclusion without question. He believes that, if some of the marked Bow figures of the period 1760-70 be analysed, it will be found that some of them contain steatite.

Arm-chair critics like nothing better than to divide specimens, factories, bodies, glazes, etc., into watertight compartments, and to docket them accordingly; but any one who has had a prolonged practical experience of clay-working and ceramic factories, as has the writer, knows that blends of clays, bodies, pastes, glazes, etc., are never constant. A factory is always experimenting, either to get something better or to get something cheaper; to obtain something like, or to compete with, some product produced by a competitor, whether foreign or otherwise, that has captured the fickle taste of the purchasing public, or proved better or more attractive than its own. Yet other changes are caused by the failure or temporary stoppage of the source of supply. Whatever the cause, the results are constant changes and modifications in the body and glaze.

It must be remembered that Bow workmen went to, and came back from, Bristol and Plymouth, where steatite was certainly employed. What more likely than that they brought back information which led to the experimental use of this earth at the Bow factory? John Bowcocke was constantly travelling in Ireland, and on his way there stopped at Liverpool, where he would embark. What more likely than that he should call and see Chaffers, Christian, or others of the Liverpool potters, all of whom used steatite in their bodies, and get a hint here or there, if not from the master, at any rate from the workman, as to the excellent result of using this substance in his Bow body?

It may be admitted that, if all other things went to prove that these Gardener figures were made at Worcester, the presence

of steatite in the body would be confirmatory evidence; but the author submits that it is not enough in itself.

Confirmation comes from Mr. F. Howard Paget, himself a porcelain manufacturer, and in addition an acute and well-informed collector, who, writing about a remark of the author's in his *Old Derby Porcelain*, says: "We have the old receipt-book of bodies made at the Old Derby Porcelain factory, and you are quite right, they are legion."

EXTRACTS FROM JOHN BOWCOCKE'S MEMORANDUM PAPERS
IN THE DEPARTMENT OF ENGLISH CERAMICS,
BRITISH MUSEUM

4 Large octagon covers
a pair of baskets.

Nov. 1759

Mr Nickols
in blues only

| | £ | s. | d. |
|----------------|-------|----|----|
| Large Covers | 1 | 1 | 0 |
| stand for base | | | |
| Vase | 1 | 6 | 0 |
| Gondolas | 0 | 18 | 0 |
| packing | | 4 | 0 |
| | <hr/> | | |
| | £3 | 9 | 0 |

Mrs Clevers
Wax Ornaments.

For
Rich^d Dyer at Mr Bolton's
Enameler near the Church
Lambeth

BOW PORCELAIN

Northumberland at Spithead

16 March 1757

At sight please to pay to Mr Jas. McIlbraith
the sum of Five pounds value received as advised.

by your H'ble servant

Will Oakes

To Mr John Bowcocke

At the Bow China Warehouse,
in Cornhill, London.

July the 19, 1760

| | | £ | s. | d. |
|---|----------------|---|----|----|
| 4 pair of Slave Candlesticks | @ 1s. 6d. each | | 12 | 0 |
| 6 new Dancers no plints [plinths, <i>i.e.</i> pedestals] | @ 1s. 3d. „ | | 7 | 6 |
| 4 new Dancers with plints | @ 1s. 6d. „ | | 6 | 0 |
| 12 Boys not with plints | @ 5d. „ | | 5 | 0 |
| 6 „ with plints | @ 6d. „ | | 3 | 0 |
| 12 Nuns & fryers [friars] | @ 10d. „ | | 10 | 0 |

Rich^d Dyer.
£2 3 6

May the 21st 1760

| | | £ | s. | d. |
|-------------------------|----------------|---|----|-----------------|
| 3 fostina (?) | @ 3s. 6d. each | | 10 | 6 |
| 2 pair of Turks | @ 1s. 3d. „ | | 5 | 0 |
| 12 Tea Cups | @ 9d. „ | | 9 | 0 |
| 12 Saucers | @ 9d. „ | | 9 | 0 |
| 1 pint Bason | | | 1 | 6 |
| 1 $\frac{1}{2}$ pt do. | | | 1 | 1 $\frac{1}{2}$ |
| 6 Coffee Cups | @ 9d. „ | | 4 | 6 |
| 1 Tea Pot | | | 3 | 0 |
| 1 Cream Pot | | | | 9 |
| 16 Knife & Fork handles | @ 6d. „ | | 8 | 0 |

Rich^d Dyer.
£2 12 4 $\frac{1}{2}$

JOHN BOWCOCKE'S PAPERS

71

May the 5th 1760

| | | £ | s. | d. |
|--|----------------|-----------|-----------|----------|
| 6 pair of Italian Musicians (<i>i.e.</i> from the Italian Comedy) per pair | @ 3s. od. | 18 | 0 | |
| 2 sets of Small Seasons, no plints | @ 1s. od. each | 8 | 0 | |
| 4 Diana ^s | @ 1s. 6d. „ | 6 | 0 | |
| 4 Grape-cutting Boys | @ 1s. od. „ | 4 | 0 | |
| Richard Dyer. | | <u>£1</u> | <u>16</u> | <u>0</u> |

July the 28 : 1760

| | | £ | s. | d. |
|--------------------------------|-----------|-----------|----------|----------|
| 1 set of Jarrs & Beakers | | 6 | 6 | |
| 1 „ „ Seasons on Plints | @ 1s. 3d. | 5 | 0 | |
| 2 two handled Baskets | @ 2s. 6d. | 5 | 0 | |
| 8 pipurs & Companions (Pipers) | @ 1s. od. | 8 | 0 | |
| Rich ^d Dyer. | | <u>£1</u> | <u>4</u> | <u>6</u> |

Entd. Aug. 2nd.

Aug. 2.

| | | £ | s. | d. |
|---|-----------|-----------|----------|----------|
| 2 Minervas | @ 6s. | 12 | 0 | |
| 6 large Gardiners | @ 1s. 6d. | 9 | 0 | |
| 3 large Turk picklestands (? the price) | @ 5s. | 15 | 0 | |
| 1 pr. of double birds | @ 2s. | 4 | 0 | |
| 2 Boys on Lyon & Leopard | @ 1s. | 2 | 0 | |
| R. Dyer. | | <u>£2</u> | <u>2</u> | <u>0</u> |

June the 18 : 1760

| | | £ | s. | d. |
|---------------------------------------|-----------|-----------|----------|----------|
| 1 sett of Jarrs & Beakers of 7 pieces | @ 9s. | 9 | 0 | |
| 4 Mir motts (<i>sic</i>) | @ 1s. | 4 | 0 | |
| 3 pair of Turk Salt ^s | @ 1s. 6d. | 9 | 0 | |
| Rich ^d Dyer. | | <u>£1</u> | <u>2</u> | <u>0</u> |

BOW PORCELAIN

Extract from a letter from John Bowcocke to his brother, 30th June 1753:

“ I should be glad to hear as soon as possible from you, and send word what sort of a punch bowl you mean to have sent and kind of milk-pot Mr Aked wants.”

A printed address on paper, in the form of a commercial card :

ANN ILBERTON
China, Glass
& Staffordshire Warehouse,
Mosley Street,
NEWCASTLE.

Fluter & Companion. 3s. and 4s. 6d. each.

(Drawings of these were below this.)



CHAPTER VII

AN EXAMINATION OF THE CHEMICAL ANALYSES

AT the present time there is a tendency among so-called experts to attribute the various unmarked pieces of porcelain, where doubt exists as to their place of manufacture, to Chelsea, Bow, Worcester, or Derby, as the case may be, on the basis of an analysis of their body or paste.

Where a scientific man takes an interest in these matters, especially if he be himself an analytical chemist, or an employer of such, this is bound to be the case. We have the instance of Sir Arthur Church, then Mr. W. Burton, lastly Mr. H. Eccles.

At first sight there seems much to be said for this method. There is an appearance of exactitude, of scientific proof, of going to the bedrock of the matter, which is very alluring to both the student and to the frankly ignorant.

A given piece of porcelain contains a stated amount of steatite, therefore it must have been made at Worcester; another shows evidence of phosphatic body, consequently it must inevitably have had its origin at Bow; and so on and so forth.

People, however, who argue in this way always reckon without the human element—a disastrous omission. The author, who has studied the ceramic workman and his work in the factories of Sèvres, of Worcester, of Staffordshire, and elsewhere, at close quarters, knows too well how capable he is of upsetting our study-table and laboratory calculations.

Has Nicholas Sprimont, always with the aid of his sharpest workmen, evolved, after great expense and much time and labour, a fine new body? Within a period of weeks, let alone months, that body is known and being tried at Bow by Thomas Frye, and at

Worcester by Dr. John Wall, not to mention the proprietors of the Derby, Lowestoft, Liverpool, and other factories. Has Champion evolved a more or less practical hard-paste porcelain body of china clay (Kaolin) and china stone (Petuntze)? Then, as sure as fate, Wedgwood and the Staffordshire potters are seeing what they can do with these new materials (see Wedgwood's letters to Bentley) in their own manufacture. The determining factor as to whether much or little ware is made of that particular body is not whether it will be right or wrong to copy it, but whether the clays, earths, or other ingredients, can be obtained at such a figure as will allow of successful competition, or whether the body in question will suit the class of goods manufactured by that particular factory. There would, in any case, probably be several different bodies in use for different classes of ware at one and the same time.

However, as regards the Bow factory, with which we are now concerned, those who are interested in the analytical side of the subject will do well to study Sir A. H. Church's *English Porcelain of the Eighteenth Century*, 1911, pages 33 to 42, and compare what he says with what Mr. H. Eccles and Mr. Bernard Rackham have to say in their interesting little handbook, *Analysed Specimens of English Porcelain*, 1922, pages 12, 13, 27, 28, 29, Plates IV. and V.

Sir A. H. Church's analysis of fragments, excavated by Mr. Higgins in 1867 on the south side of the Stratford-le-Bow factory, he published as follows :

| | |
|---------------------------|-------|
| Silica | 40·0 |
| Alumina | 16·0 |
| Iron Oxide | trace |
| Lime | 24·0 |
| Phosphoric Acid | 17·3 |
| Magnesia | 0·8 |
| Soda | 1·3 |
| Potash | 0·6 |
| | <hr/> |
| | 100·0 |
| | <hr/> |

which, he reckons, corresponds to 43·8 per cent of bone ash ; while

Frye's formula, he decides, would produce a porcelain containing over 50 per cent of this ingredient.

Mr. H. Eccles' examination of a sauce-boat similar to that illustrated on Plate 5 in this volume, which is marked with a gold cross, and which appears to be identified by an exactly similar sauce-boat foot, excavated on the north side of the Stratford-le-Bow site by Mr. Toppin in 1921 (though, as shown elsewhere, the author is intensely distrustful of identifying moulded pieces by this means, owing to the inveterate habit of potting hands, from the earliest times of moulded ware to the present day, of taking with them, aye, and sending by post, and pre-post messengers, moulded pieces in the biscuit state to other potteries, from which identical pieces with every idiosyncrasy, accidental or purposed, can be, and have been, and are being, produced with ease and, practically, at no expense), gives the following analysis :

| | |
|---------------------------|-------|
| Silica | 43.58 |
| Alumina | 8.36 |
| Lime | 24.47 |
| Phosphoric Acid | 18.95 |
| Oxide of Lead | 1.75 |
| Magnesia | 0.60 |
| Potash | 0.85 |
| Soda | 1.20 |
| | <hr/> |
| | 99.76 |

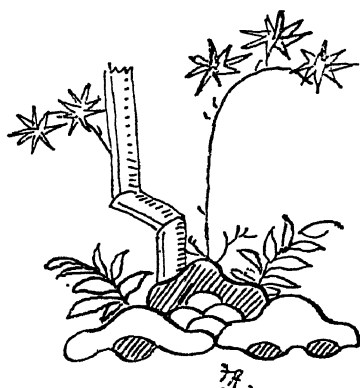
which, he says, indicates about 45 per cent of bone ash.

Any one, however, who seeks, not a comprehensive generalisation, but the truth, wherever that may lead him, even to the bottom of a well of despair of ever proving, with absolute exactitude, what is and is not Bow porcelain, will find confirmation of the writer's contention elsewhere, that Bow made many other bodies than the phosphatic or bone-ash body.

For on reading Sir A. H. Church carefully (*English Porcelain*, pp. 40, 41), one finds that he says of the Bow fragments, found on only one portion of the Stratford-le-Bow site: "The number of specimens free from bone-ash was quite insignificant. . . ."

Yes, but there were a number of specimens, insignificant or not, which were free from bone ash ; and the author asserts that there were several bodies made at approximately the same period, ranging from 50 per cent of bone-ash constituent, in varying degrees, down to some, it may be a small proportion, with none at all.

It would be interesting to have an analysis of the sauce-boat foot found by Mr. Toppin on the north side of the Stratford site, together with others, especially of those pieces showing the heavily and thickly potted body, compared with those showing the thin, translucent, neatly potted form, equal in all respects to the Worcester product. The author believes that the results would go far to justify the above contentions.



CHAPTER VIII

OLD BOW CHRONOLOGY

1727. George II. ascended the throne.
1738. Thos. Frye said to have come to London. (Jewitt, vol. i. p. 124.)
Painted portrait of Frederick Prince of Wales for the Saddlers' Company.
Later he painted the king, George II.
- 1744-45. Date of Heylyn and Frye's patent for porcelain.
1745. Work commenced at Heylyn's Glass-house, Bow, Middlesex. (Jewitt, vol. i. pp. 112, 113.)
- 1748-49. Thos. Frye's patent for phosphatic porcelain taken out 17th November 1748—enrolled 17th March 1749. (Jewitt, vol. i. pp. 112, 113.)
1749. Porcelain-making ceased at Heylyn's Glass-house, Bow, at the end of this year, and commenced at Weatherby and Crowther's New Canton Porcelain Factory at the beginning of 1750.
1750. Porcelain-making began at Weatherby and Crowther's new factory, called New Canton, at Stratford-le-Bow, Essex.
1750. Thos. Frye commenced management of Stratford-le-Bow factory. Left 1759. Died 1762.
1750. Date on first New Canton inkpots, made to commemorate opening of Stratford-le-Bow factory.
1751. Date on similar inkpots, which were made later, having become popular.
1753. Warehouse opened at Cornhill.
1753. Date of advertisement in Aris's *Birmingham Gazette* for workmen wanted at the china-house *near* Bow. (Jewitt, i. 200.)

- 1756-57. Sprimont's (the proprietor of the Chelsea factory) first illness. Chelsea factory half closed down. Workmen go to Bow and Worcester.
- 1756. Sale of Butt, Rivett, and Heath's stock of Derby porcelain, end of December.
- 1756. Date of first of John Bowcocke's memorandum-books and possibly of his starting at Bow. This corresponding with Sprimont's illness and attempt to sell the Chelsea factory, is it too much to suggest that John Bowcocke probably came from the Chelsea factory to Bow?
- 1757. This was the date of Frederick the Great of Prussia's great victories—his occupation of Dresden and the Meissen factory—and it is probably the date of the "Prussian Hero" pieces. Continuation of Sprimont of Chelsea's first period of ill-health, 1757-58.
- 1757. Bow's first auction sale, in London, end of March. Chelsea for first time since 1754 had no auction sale owing to Sprimont's illness. Some Chelsea china included in Bow sale by arrangement.
- 1757. Date of Longton Hall factory's first London sale on 19th April.
- 1757. Date of Duesbury of Derby's first London auction sale, 17th May.
- 1758. Bow sales by auction, 27th February and 10th April, the first of china from the factory, the second of china from the warehouse on the terrace in St. James's Street, on quitting same. This also included Chelsea china stock.
- 1759. Thos. Frye leaves the Bow factory owing to ill-health.
- 1759. Sprimont of Chelsea recovers and carries on his porcelain business at Chelsea with renewed vigour. He also resumes his annual sales this year.
- 1760. Date of Thos. Craft's bowl. George II. died. George III. ascended the throne. Queen Charlotte.

- 1762. Weatherby died on 15th October at his house on Tower Hill.
- 1762. Thos. Frye died also.
- 1763. John Wilkes elected M.P. for Middlesex.
- 1763. John Crowther becomes bankrupt, also his son. Date of sale of Bow china as bankrupt's stock.
- Cornhill warehouse given up. Sprimont's second period of ill-health, 1763-64.
- 1764. Further sale of bankrupt's stock.
- 1764. John Wilkes arrested and expelled from House of Commons.
- 1764. John Crowther carries on the Bow factory in his own name.
- John Crowther's daughter marries Sir James Lake.
- 1765. John Bowcocke died.
- 1768. Treaty of Paris, signed by Great Britain, France, Spain, and Portugal, ends the Seven Years' War.
- John Wilkes arrested.
- 1768. Captain Cook's first voyage round the world.
- 1769. Sprimont's third and fatal illness, 1768-70. Chelsea works closed, and bought by Wm. Duesbury.
- 1770. Wm. Duesbury commences work at Chelsea.
- 1770. Crowther opens a warehouse in St. Paul's Churchyard, which remains open till 1775.
- John Wilkes liberated.
- 1775. Bow factory practically closing down.
- 1776. Wm. Duesbury of Derby takes over everything of value and removes them to Derby.
- 1777. John Crowther becomes inmate of Morden College.
- 1790. John Crowther still alive and visited by Thos. Craft.
- Craft gives his bowl to the British Museum.
- 1867. Date of Mr. Higgins' discoveries of Bow fragments on site of factory in Stratford-by-Bow High Street, south side of street.
- 1921. Date of Mr. Toppin's discoveries of Bow fragments on north side of Stratford High Street, just opposite.

CHAPTER IX

A REASONED EXPLANATION OF THE ILLUSTRATIONS

IN practically every book on Old China (and, for the matter of that, on nearly all other subjects) that the author is acquainted with, the illustrative plates are placed before the reader with but the scantiest description. For the most part no size, no information as to mark, colouring, period, or other particulars are given; no relation to the subject in the text, which it is intended to illustrate, is vouchsafed. As a consequence the instructive and informative value of the illustration is reduced to a minimum.

The author hopes to improve on this procedure, which in other works he has found most exasperating (as have probably many of his readers), by giving a reasoned explanation about each illustration here presented.

The illustrations have been chosen, firstly, to show beyond all doubt what is actually Old Bow Porcelain, and can be proved to be such. For this reason it has been felt necessary to include illustrations of the "New Canton 1750" inkstand and Craft's bowl, in the British Museum, because these are "documentary" pieces. The author has, however, been fortunate in finding in his own and in his friends' collections complete and perfect examples of the more recognisable fragments found both in 1867 by Mr. Higgins and in 1921 by Mr. Toppin, as far as had been published at the time this book was written, by excavation on the site of the Weatherby and Crowther factory of 1750-76 at Stratford-by-Bow. These are, naturally, given here, and are useful in helping collectors to fix the form of the Bow product.

Then there are pieces marked with early marks, rare marks,

dates, the anchor and dagger in red, and the rarer and therefore more interesting marks in blue underglaze; though the author attaches no particular importance to these blue marks (which usually simply indicate the presence of underglaze blue in the decoration, and were therefore put on by the painters in underglaze blue), beyond the fact of their rarity; the anchor and dagger in gold, which again only indicates the latest period, but is even rarer.

Thirdly, there are the very early wares made at Heylyn's glass-house at Bow proper between 1745 and 1749. These, owing to there being no marks (beyond the **T** mark in underglaze blue) and no fragments excavated with which to compare them, the site not yet having been identified, must necessarily be problematical.

Fourthly, there are examples of porcelain pieces mentioned in John Bowcocke's memorandum-books, and therefore to be ascribed to the dates 1756-1760, or thereabouts, covered by them—such as the Harlequin figure, Dutch Dancer figure, Kändler's models Harlequin and Columbine (also made at Chelsea), Sprigged ware, with analogies, Wheat-sheaf pattern ware, Partridge pattern ware, with analogies, and so forth.

Lastly, there are general examples, such as printed ware, blue underglaze painted ware, examples of the Sets of Seasons, etc., and rare, interesting, or beautiful pieces of Bow porcelain.

Any one who has studied these examples can hardly fail to have a reasonably clear idea of the class of porcelain ware made at Bow. He will recognise the "Image" pattern when he sees it. He will distinguish between a Bow "girl" and a Bow "boy", and between the latter and his Chelsea rival. He will know what the "Wheat-sheaf", the "Sprigged", and the "Partridge" patterns are, and so forth, when John Bowcocke refers to them. In fact, the author ventures to hope, he will find the illustrations helpful in his study of Old Bow Porcelain.

PLATE 1 (*a*)

Early white glazed group of "A Ewe with her Lamb". Height, $2\frac{1}{2}$ "; length, $5\frac{3}{4}$ ". No mark. *Circa* 1744-49. This

is a very early piece, and appears to be modelled by hand, not moulded or cast.

The ewe lies in a most natural attitude with her lamb between her legs. The glaze, which is slightly blued with smalts, or zaffre, is of a milky colour, not glassy or transparent, and is not very bright or shiny. It would seem to be charged with infusible china clay (Unaker) in the manner described in Heylyn and Frye's patent of 1743-44. Rough pieces of fused glass and sand adhere to the bottom.

In the author's opinion it is a piece made at Heylyn's glass-house, Bow, Middlesex.

PLATE 1 (*b*)

A pair of very early, small, handled coffee-cups. Height $2\frac{1}{8}$ ". *Circa* 1744-49. These are fluted, and have scalloped edges following the flutes. They are copied from an Imari pattern and are decorated with four vertical bands of orange red, terminating in a horizontal band of orange red with a white reserved pattern. A thin line of red follows the convolutions of the flutes, just below the top rim. The vertical bands have a chrysanthemum in white reserve pattern in the centre. Between the vertical bands are alternate figures and flowers, in the Japan taste, painted in colours. Inside, against the top rim, are three chrysanthemum blossoms, or half blossoms, in red. These cups are very early, and not well finished. The glaze is semi-opaque and charged with china clay. The slight gilding of the diaper on the red vertical bands, etc., is lacquered on, not fired on. The surface of the cups is in places stained, bare of glaze, or sanded.

Similar small coffee-cups with nearly the same pattern were made at Worcester, and are in the author's collection (as are also the Japanese originals)—but how different! These latter are of beautiful, thin, translucent paste and bright glaze. They are beautifully potted. The gold diaper, etc., is fired on.

Unlike the Japanese original, and the early Bow copy, the Worcester are plain, not fluted; but the thin red line, below the

straight rim-line, follows the convolutions of the original in scalloped curves as though they were fluted. A curious instance of a slavish adherence to the object copied where the necessity no longer existed.

One of these Bow coffee-cups is marked, under the foot, **T** in underglaze blue. In the author's opinion, these cups are of the old Bow manufacture of 1744-49, in Heylyn's glass-house, Bow, Middlesex.

PLATE 2 (a)

The "NEW CANTON 1750" inkpot in the British Museum. Height, $1\frac{5}{8}$ "; diameter, 4". Painted with flowers and wheat-sheaf in the Imari manner. Round the flat top is pencilled "MADE AT NEW CANTON 1750".

This piece may be taken as being one of the first pieces manufactured at Weatherby and Crowther's factory at Stratford-le-Bow, being probably made to celebrate the opening of the factory, and distributed to customers and friends. These inkpots were painted in blue and in colours.

The specimen illustrated has a mellow phosphatic paste and a good bright glaze. It is fairly translucent.

There are other similar inkpots, painted with the same design and inscription, but bearing later dates.

Sir A. H. Church, in his book *English Porcelain*, page 33, says that there was an inkstand of similar shape in the collection of the late Mr. Henry Willett of Brighton. This was decorated, in underglaze blue, with flowers in the style of St. Cloud, and was inscribed "EDWARD VERNON ESQUIRE. 1742", and in body, glaze, and colour it closely resembled the "NEW CANTON" pieces mentioned on page 42 of that work.

The author has not seen this very interesting piece; but, if still in existence and genuine, he thinks it would be one of Frye's experimental pieces, made before Heylyn and he took out their first patent. Possibly it was made as an example of Frye's porcelain, and presented to one whom he hoped to induce to finance his venture into the business of porcelain manufacture.²⁷

PLATE 2 (*b*)

Shows a similar inkpot, in the Victoria and Albert Museum. This, too, is inscribed "MADE AT NEW CANTON"; but is dated 1751.

PLATE 2 (*c*)

An early Bow white glazed sprigged piggin, or cup with upright handle. *Circa* 1750. Height, 3"; diameter, 2½".

This has three delicately modelled applied sprigs at equal distances round the circumference; these sprigs being taken from a mould excavated on the site of the Stratford-le-Bow factory in 1867 by Mr. Higgins. See Jewitt's *Ceramic Art in Great Britain*, vol. i. p. 205, Fig. 409, where, however, it is shown wrong way up.

It is a rare and early piece. The edges are roughly trimmed with a knife. It is, however, very charming, and may be compared with a similar piggin, but with the more usual May Flower sprig, illustrated in Lewer's *China Collector*, from a specimen in the Victoria and Albert Museum.

PLATE 2 (*a*)

A white glazed old Bow porcelain sprigged mug, 3½" high. This would be made at Weatherby and Crowther's factory between 1750 and 1755. It has a creamy translucent paste and an unctuous glaze.

It is interesting as being a perfect specimen of one of the fragments found, in excavations on the Stratford-le-Bow site, by Mr. Toppin in 1921. It is unmarked.

PLATE 3 (*a*)

Sweetmeat dish of white glazed porcelain. Size 5½" across by 3½" high, unmarked.

This is an early piece made at Stratford-le-Bow factory.

Circa 1750-55. It is of phosphatic paste and unctuous glaze, creamy in colour and very translucent. It is formed of a hollow shell, supported by three other large shells, and ornamented with a quantity of smaller shells of various sorts. These shells are very true to nature, for the moulds were made direct from the actual shells. The chief interest of this example is that it is a perfect specimen of a fragment of the three-shell base only, excavated, in 1867, by Mr. Higgins, on the site of Weatherby and Crowther's factory. These shell sweetmeat dishes, in various forms, were made at practically all the early English factories. The several shells were moulded separately, and afterwards stuck together with slip and soft pieces of body prodded into holes with a pointed stick to resemble rock or pumice; the small shells were often stuck into this soft body base. They were therefore not quite so difficult to make as they look. See Jewitt's *Ceramic Art in Great Britain*, vol. i. p. 205, Fig. 413. The base is there shown upside down.

PLATE 3 (b)



This is a somewhat similar white glazed shell sweetmeat dish. Size $5\frac{1}{2}$ " across by $4\frac{1}{2}$ " high, of the same period, body, glaze, and place of manufacture as the example above. The chief interest is the mark  incised in the paste under the foot.

PLATE 4


This is a tripartite triangular shell sweetmeat dish of the same period, glaze, body, and place of manufacture as the example on Plate 3.

The chief interest lies in the fact that it bears one of the rarest Bow marks, viz.  in red enamel under the base, and very quaint enamel decoration in colours inside the shells forming the dishes. This is done in the Chinese manner and in somewhat raised enamel colours, similar to those used on the

inkstands inscribed "MADE AT NEW CANTON 1751". The shells and rock-work are also coloured.

Size across, $6\frac{3}{4}$ " ; height, $5\frac{3}{4}$ ". *Circa* 1750-55.

PLATE 5

This is one of a pair of very beautiful white glazed early "New Canton" factory sauce-boats, with festoons of flowers moulded in low relief, not applied, and dragon handles. Height, $6\frac{1}{2}$ " ; length, $7\frac{3}{4}$ ". They are decorated with outlined and shaded flower sprays, and an interior lace-like border in gold, and in the inside bottom of one of them is a gilt cross  altogether distinct and apart from the decoration.

Although of beautiful workmanship (they have been adapted from a silver model), they are evidently of the earliest Weatherby and Crowther manufacture, probably made about 1750-52. They are distorted in the firing and have impurities in the paste. Otherwise they have a beautiful, creamy, very translucent body, and a thick unctuous glaze.

Sauce-boats of this pattern (apart from the unusual and very rare dragon handles) have always, until recently, been ascribed to the early soft paste (frit porcelain) of Lowdin's factory at Bristol, made in 1750-55. The mistake arose in the first instance from a printer's error, in transposing the descriptions of two sauce-boats shown on plate, page 172 of Moore Binn's *First Century of English Porcelain*.

It is of particular interest in being a perfect specimen of the fragment of a sauce-boat base found in the excavations of the New Canton factory at Stratford-le-Bow by Mr. Toppin in 1921. See *Burlington Magazine* for May 1922, thus proving beyond doubt its Stratford-le-Bow origin.

PLATE 6

A quaint and very early trivet-shaped candlestick, encircled with a roughly modelled, but ferocious-looking, dragon in the

Chinese manner, and decorated with coarsely painted flowers in colours. *Circa* 1750. It has a thick and unctuous glaze, and is much sanded or peppered. This was probably modelled by the same workman as the dragon-handled sauce-boats on Plate 5. The dragon is coloured a bright green, with black horns, and a red dart at the end of his tail. Flowers in colours.

PLATE 7

A rare and graceful white glazed figure of a shepherd with bird and dogs, $10\frac{1}{2}$ " high; made between 1750 and 1755 at Stratford-le-Bow. It has a translucent creamy paste and unctuous glaze, and is beautifully modelled.

Besides its rarity, it is interesting in being a complete specimen of the unusual base which was found in biscuit by Mr. Toppin in his excavations, at the Stratford factory site, in 1921. (See Mr. Toppin's article in the *Burlington Magazine* for May 1922.) It was found at Erthig, the residence of Mrs. Yorke, where it had been since its purchase at the New Canton factory. It is unmarked.

PLATE 8 (a)

A very early blue underglaze saucer painted with the "Image" pattern. Diameter $4\frac{3}{4}$ ". This is particularly interesting as showing indubitably what the early Stratford-le-Bow blue-and-white painted porcelain of 1750-56 actually was, for it is identified by several fragments excavated on the site by Mr. Toppin in 1921 (see *Burlington Magazine* for May 1922), and also because we now know what the "Image" pattern is when we read in John Bowcocke's memorandum-book: "2 pair image Ewers"; "10 round dishes, 36 table plates, &c. &c.; they must all be the bordered image, blue and pale as you please"; "Mr White 1 imag'd cup"; "a rib'd and scollop'd cup and saucer, image pattern", and so on.

The Chinese figure of a man with an axe is "the Image",

"Image" being the old-time word for figure. As one might say "the pattern with the figure in it".

The author hopes that, from this identification, many more examples of this early and interesting old pattern (which, although popular, seems to have been exclusive to Bow) may turn up. The glaze has a slightly blue tinge, owing to the volatilisation of the cobalt oxide in the smalts, and is charged with infusible clay.

PLATE 8 (b)


This is an early blue underglaze-painted octagon bowl, $5\frac{1}{2}$ " diameter, of similar character and appearance, also period, to the saucer above. It has a Chinese design copied direct from a Nankin piece. "Image pattern *without* border."






It is marked with pseudo-Chinese marks thus:

The author has seen three other pieces, viz. three teapots, decorated with the same pattern, in underglaze blue, and marked with the same marks. These also were octagonal in form.


PLATE 9 (a)

This is one of a pair of blue underglaze-painted and relief-moulded sauce-boats. Height, 4"; length, 9". These are of the period 1758-60, after the first approximation to the Chelsea body. The glaze is thinner, the paste harder and less translucent. The body and glaze are slightly tinted with the cobalt. They are marked thus:  in underglaze blue. This is a workman's mark that has been attributed to Worcester, and possibly this workman may have worked at that factory also. An unusual feature is the flying bird, moulded in relief, on each side of the spout, as is also the moulded rosette in the bottom reserve on the base.

Another somewhat similar pair,  in the author's collection, has a mark in underglaze blue thus: , which he has also seen on indubitable early Bow partridge-shaped tureens. Also another with this mark, , which is found in conjunction with the red

anchor and dagger mark. (See Chaffers' *Marks and Monograms*.) Yet Spelman claims these sauce-boats for Lowestoft, and others for Lowdin's glass-house pottery at Bristol.

PLATE 9 (*b*)

This is a very charming and unusual blue underglaze-painted small Bow sauce-boat, with moulded panels of delightful design, bordered with sharply moulded flowers and leaves. Height, $2\frac{1}{2}$ " ; length, 6". It is divided into four lobes. The period, body, and glaze are similar to that above. It is marked  in blue underglaze. This workman's mark, which has also been ascribed to Worcester, is found on other Bow coloured pieces which could not possibly be ascribed to that factory. See Plate 19. *Circa* 1750-58.

This piece, like the coloured cup and saucer shown on Plate No. 19, marked with the same mark, is a key piece in the author's contention that all these pieces are of Bow origin, and not products of Lowdin's glass-house at Bristol.

Let the reader note, for instance, the typical Bow decoration of three branches of willow, hanging apparently out of space, which Mr. Higgins found on so many of the fragments which he exhumed on the Stratford-le-Bow factory site.

PLATE 10

An octagonal Bow plate, $7\frac{5}{8}$ " across, decorated with a fine rich underglaze powder blue, leaving alternate fan-shaped and circular white reserves on the border, and a larger circular white reserve in the centre. *Circa* 1750-55. The paste is of the hard, uncrackable variety, and with very slight translucency—rather thickly potted, creamy white in colour, but slightly tinged with the cobalt-charged, volatilised glaze, which is thick and unctuous.

The reserves are painted, with Chinese landscapes in the larger spaces and Chinese flowers in the smaller circles, in a rich underglaze blue. The plate is marked, under base, with

pseudo-Chinese marks, and there are three branches under the border.

Similar plates, somewhat similarly marked, were also made at Lowestoft and Worcester; and as they were also painted in an exactly similar manner, the author is of opinion that they were all painted by the same artist. This was probably the elder Bly.

The Worcester plates of this description were, however, seldom, if ever, octagonal in shape. They were made usually with a fluted and scalloped border.

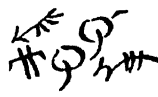
It is difficult to distinguish the Bow from the Lowestoft examples. They are often exactly similar in decoration and mark; but the paste of the Lowestoft examples is softer and rather more translucent, and the glaze more limpid and often slightly iridescent. This plate is of interest because fragments of porcelain with this pattern were found by Mr. Toppin in his excavations on the old Bow factory site. 

PLATE 11 (*a*)

We now come to the Bow printed ware, viz. overglaze transfer-printing in black, red, brown, and manganese purple or puce.

Plate 11 (*a*) is an interesting Bow cup and saucer with a fine impression of Robert Hancock's "Teaparty" transfer, in a strong reddish-brown overglaze enamel, signed R.H.f. for "Robert Hancock fecit". The same transfer is found on a Battersea enamel watch back, and also, in black and puce overglaze transfer, on specimens of Worcester porcelain. This, however, is apparently done on Bow porcelain; and if this is so, one of three things would appear to be the case, viz. either that Weatherby and Crowther sent some of their porcelain to be enamelled at York House, Battersea—a supposition the author rejects on the ground that Thomas Frye was well acquainted with the art of enamelling on copper, owing to his association with his fellow-countryman Brooks (the inventor of the process, and the associate of Janssen in the Battersea venture), and furthermore was well equipped, at the Stratford-le-Bow factory, for carrying out the process;

Or that Hancock engraved a plate for Weatherby and Crowther, which the author considers possible, but unlikely, seeing that Frye was himself an engraver and could have made the plates himself;

Or that some of the transfers (very handy things for pocketing) had been brought to Stratford by some Battersea workman.

The author thinks it possible, however, that transfer-printing was actually done on porcelain at Stratford-le-Bow *before* it was done on enamel at Battersea. Thus, for instance, it was in September 1755 that Horace Walpole wrote to Thomas Bentley: "I send you a trifling snuff-box, only as a sample of the *new* manufacture at Battersea, which is done with copper plates."

PLATE 11 (*b*)

This is a rare early Bow mug, 4 $\frac{5}{8}$ " high, with a fine manganese puce overglaze transfer-printed decoration, the subject of which is "the Prussian Hero"—in other words, Frederick the Great, King of Prussia.

It represents the Prussian monarch seated on a prancing charger, and leading his troops in battle. On the other side is a large trophy of arms and flags surrounding a torso.

Although there is no date accompanying the print, the mug may safely be put down to about the same date as the Worcester and Liverpool examples of transfer-printed King of Prussia mugs, viz. 1757, at which time Frederick enjoyed a considerable amount of popularity in England.

Whoever may have been responsible for the engraving of the copper plate for this transfer, it certainly was not Robert Hancock. The author suggests that it was Thomas Frye. There is great life and action in the picture. A point to notice is that the handle terminates at the base in a heart, like so many Oriental pieces made for the English market.

As the author has never met any other than Bow and Oriental mugs with this heart at the base of the handle, he is inclined to regard it as a distinctive Bow feature.

PLATE 12

An octagonal Bow porcelain plate, very finely printed with an interesting transfer-print, in a manganese puce enamel, of a line engraving of I.Ph. le Bas, after a picture by J.-B. Simeon Chardin, entitled "Le Négligé ou La Toilette du Matin", of which there is a print in the British Museum. This plate is in the author's collection; but the pair to it is in the Victoria and Albert Museum, London. The plate measures $7\frac{1}{4}$ " across. It has the hard creamy paste and glaze of the period 1750-57, and is, probably, *circa* 1755-56. The author thinks that these plates belong to the "Sett complete of the second printed teas" mentioned in John Bowcocke's memorandum-book of 1756. The vignettes on the edge would come in very handy for the smaller pieces. The plates are unmarked, and have brown edges. The fine manganese puce (or purple-brown) colouring on the rich, warm, creamy unctuous glaze and paste of the Bow plate has a very striking, harmonious, and pleasing appearance—very superior to the harder, thinner, colder tones of the Worcester transfer-printed porcelain. Both plates have evidently been cracked in the firing, and have been taken home and preserved by workmen at the factory. They are probably examples of the folly of firing two plates coupled together in a sagger, as observed by John Bowcocke in his 1758 memorandum-book.

PLATE 13 (a)

This is a very beautiful octagonal Bow porcelain plate, $8\frac{1}{2}$ " across, decorated with applied prunus sprays on the border, interspaced with flowers; the cavetto, or hollow centre, being painted, with a Chinese rock and flowers, in fine raised enamels, in the *famille rose* manner. This is a very striking plate (it was in the Hamilton Palace collection), and has a milky body and fine clear unctuous glaze. It would appear to be of early make, probably about 1750-55. No mark.

PLATE 13 (*b*)

Shows an analogous group of white glazed prunus sprigged ware, including the early Fuchien examples (from which all the European pieces were copied either directly or indirectly)—the earliest Meissen, marked with the wand of Æsculapius, the St. Cloud, the Chelsea, the Worcester, and the Bow. These are interesting in many ways: not least in their warning to connoisseurs and collectors, that a given pattern gives no guarantee that a piece was made at a certain factory; as it may equally have been made in identical form at many others. The Chelsea example is marked with the raised anchor seal. The others of this pattern are unmarked. All are very early.

PLATE 14 (*a*)

A lobate tureen and cover, the latter surmounted by a knob in the form of a plum, with stalk and leaves, in full relief. Height, $4\frac{1}{2}$ "; length, $6\frac{3}{4}$ ". No mark. This is finely decorated in typical Bow colours, puce-pink, yellow, and green, with borders and bouquets of flowers—very distinctive. The paste is creamy, the glaze thick and unctuous. The period about 1757–60.

It is chiefly interesting, apart from its appearance, as being a perfect specimen of the biscuit fragmentary cover found by Mr. Toppin in 1921 on the site of the New Canton factory, Stratford-le-Bow. (See *Burlington Magazine* for May 1922.)

PLATE 14 (*b*)

This is an early Bow flat shell-shaped comport. Length, $7\frac{1}{2}$ "; width, $7\frac{3}{4}$ ". No mark. Beautifully modelled on the underside to represent a shell, and carefully sharpened up with modelling tools, it is a copy of a Meissen original (see Plate 20, Albert Dasch-Teplitz sale catalogue, 1913), and dates probably about 1755–60. It has the close-textured creamy paste and unctuous glaze of the wheat-sheaf and partridge plates, and is obviously painted by the

same hand as the lobate bowl and cover (of which a broken cover was discovered in the Toppin excavations at Stratford-le-Bow in 1921) shown above.

The border is finished with a fringed edging of puce-pink. (Meissen original inset.)

PLATE 15

This is a lobate teapot of Bow porcelain. $5\frac{1}{4}$ " high; no mark. The body is a somewhat dead dusky white, and the glaze is thin. It has a very shallow foot rim, which was one of the characteristics of early Bow service ware. It is decorated in the Chinese manner, using purple, puce-pink, yellow, green, red, and slight gilding. No blue.

Its chief interest consists in its having the date 1756 incised under the glaze beneath the base, thus indicating exactly the manner of body, glaze, and decoration employed at that period.

The author is of opinion that there is an admixture of the ground Oriental porcelain with the ordinary phosphatic paste in the making of this body, though not so much as in some specimens—the pair of shell salt-cellars shown in Plate 16, for example.

PLATE 16 (a)

A handleless Bow teacup and saucer of thin texture, rather milky white paste and thin glaze. The saucer is $4\frac{3}{4}$ " diameter. *Circa* 1755–60.

This is decorated, with a somewhat Oriental design of small bunches of grapes, in reddish-pink, black leaves painted in lines, which have probably had a wash of thin translucent copper-green over them, now, however, entirely disappeared, and gold. Mrs. Hignett, to whom it belongs, has a Worcester cup and saucer decorated with a similar pattern; but, in their case, the green remains on the leaves.

The chief interest is that the cup is marked with the number 10, in black, under the foot.

It will be remembered that the workmen's marks, found on the excavated fragments at Stratford-le-Bow by Mr. Toppin, consisted of numerals of low denomination.

PLATE 16 (*b*)

A pair of modelled shell Bow salt-cellars. Height, $2\frac{1}{4}$ "; length $3\frac{1}{4}$ ". Not marked. These have a very dirty smoke-stained appearance, a greyish-drab body and glaze. They are obviously very early, and, at first sight, would be taken for Plymouth pieces. But they are made of granular frit porcelain and soft glaze.

The shells and rock work are slightly tinted pink and green. The scallops are cut out with a knife. A thin brown line follows the convolutions of the scalloped edge. The centres are painted, in semi-opaque raised enamels, with flowers in a pseudo-Chinese manner—very reminiscent of the "MADE AT NEW CANTON" enamelled inkpots of 1751. They are probably of the period 1754-56, and they, apparently, contain a considerable proportion of the ground-up Oriental porcelain in their composition.

PLATE 17 (*a*)

(*In Colour*)

A particularly beautiful Bow porcelain mug, $3\frac{3}{4}$ " high. This is charmingly and skilfully decorated, in the Chinese *famille rose* manner, with thick raised translucent enamels of a colour and purity that equal, if indeed they do not excel, the finest Chinese porcelain.

Round the top rim is a diaper and reserve border, the diaper being in black, washed over with a bright bluish-green transparent enamel, which allows it to be seen through.

There is a slight tinting of smalts (or cobalt frit) in the glaze, which adds both to its charm and to its Chinese appearance.

The handle, which is of the midrib section, terminates, at the base, in a moulded heart; a sure sign of its Bow origin. It is not marked.


The *famille rose* decoration is so skilfully done that, but for the presence of yellow enamel in some of the flowers instead of gold and the soft paste, one would put it down to a Chinese origin.

PLATE 17 (b)

(*In Colour*)

This is an unique piece of old Bow porcelain, consisting of a curious pot-pourri bowl in the form of a moulded porcelain basket (white glaze with a puce-pink riband, and perforations under the top rim), filled with flowers, moulded in one piece with the basket, with a few flowers and leaves stuck on to give it greater lightness and naturalness; coloured, more or less according to nature, in bright enamels. The centres of the principal flowers are perforated, to allow the scent of the spiced rose leaves to escape into the air. The narrow base is open, to admit of the pot-pourri being put into the bowl; the orifice being closed with an oval cork.

The paste is that of the period 1754–57, rather dry and granular—probably containing a proportion of the ground Oriental porcelain, but not a large proportion. The glaze is of only moderate thickness, and is slightly tinted with smalts. Length, $6\frac{3}{4}$ " ; height, $4\frac{3}{4}$ ".

Besides its rarity and quaintness, it is interesting for a rare Bow mark , in pink-putty enamel, inside the base rim.

We now come to a group of early Bow pieces about which there is a certain amount of controversy. A small, but influential, group of connoisseurs dispute their Bow origin, and put them down (on, it must be confessed, very inadequate grounds and even less positive proof) to Lowdin's glass-house at Bristol, *circa* 1750–51.

The distinguishing features of these pieces, of which this and the following three illustrations are examples, are :

- (1) They have a somewhat thin-potted, translucent body with

a pronounced bluish-green translucency; quite different from the yellowish-green translucency of most of the Worcester porcelain; the glaze being thin and smooth, with a strong bluish tint, due to the presence of smalts in it.



(2) They chip when subjected to a blow, but usually do not crack; a distinct Bow feature.

(3) In the case of tea-ware, vases, etc., they have very shallow foot rims; another Bow feature.

(4) Vases frequently have open fire-cracks in the base, done in the biscuit firing, these fire-cracks being often filled up with a mixture of paste and glaze and fired hard again in the glost kiln, the made-up crack being sometimes concealed by a large leaf, or spray of flowers, when the vase was decorated, and then fired in the enamelling kiln.

(5) They are usually decorated by one very skilful and expert painter, in the *famille verte* Chinese manner; the grouping and pencilling having none of the stiffness and clumsiness of the usual English painters' imitation; being, if anything, more delicately pencilled, and more gracefully grouped and balanced than the Chinese artist's work; cp. the vase illustrated on this plate and the cup and saucer on Plate 19. The Coss lettuce-leaf sauce-boats, with a curled-up stalk handle, appear to belong to this group, as do also the vases painted with a Bow version of the "Jackdaw and Peacock"; but these are by a different painter.

Plate 20, however, shows the creamy, tough, close, phosphatic paste and thick unctuous glaze of a later period of Bow—about 1757–62—like the octagon partridge plates (the author refuses to call these plates "Quail" plates, for at Bow, at any rate, we know that they were called "the fine old Partridge pattern"); and this plate is, quite obviously, painted by the same artist who painted the vase and octagonal cup and saucer; so that he must, at one time, have worked at Bow.

✍ (6) The octagonal cup and saucer are marked with this mark , in a dark brown or faint black. The author has seen other similar cups and saucers marked with the same mark—others of the same service with this mark , and, in fact, with several

of the workmen's marks attributed to Worcester by Chaffers, Litchfield, and Hobson; but always in dark brown on enamelled ware; on underglazed blue ware in underglaze blue. Yet no connoisseurs, or writers, would attribute these pieces to Worcester; nor, as far as the author is aware, do the Lowdin theorists claim these marks for the Lowdin factory.

Under these circumstances the author submits that the balance of proof is in favour of their being of Bow origin.

PLATE 18

(*In Colour*)

A fine early Bow irregular-octagonal vase, four of the sides being large and slightly convex, and four small and concave. The cover is missing. The vase is a copy of a Chinese original, and is most beautifully and delicately decorated with birds in branches, rocks, etc., in the Chinese *famille verte* manner. Height, $10\frac{3}{4}$ ".

The paste is fairly hard (frit paste) and very translucent. It is of a bluish-green tint, when looked through against the light. The glaze is tinted with smalts. *Circa* 1755. It has fire-cracks in the base, which have been made up with a mixture of body and glaze and refired in the glost kiln, the worst being concealed with a painted leaf. No mark. Shallow foot rim. Glaze very smooth, but not thick.

PLATE 19 (a)

An ovoid vase, $5\frac{1}{8}$ " high (one of a pair), flower-knob cover missing. *Circa* 1755; unmarked; with exactly the same characteristics in all respects as Plates 18 and 19 (b). Decorated with the Bow version of the "Vain Jackdaw and the Peacock," and single birds and butterflies. Bluish-green translucency, shallow rim. Vases of similar shape were made at Chelsea.

PLATE 19 (*b*)



A charming little octagonal cup and saucer, with exactly the same characteristics as Plate 18, same body, same glaze, same translucency, bluish-green. *Circa* 1755. Decorated in the Chinese *famille verte* manner with the same delicate touch, obviously by the same hand. This is marked in dark brown or faint black . A similar cup and saucer (but coffee-cup shape), in Mrs. Hignett's possession, is marked in the same manner. The author has seen exactly similar cups and saucers marked . The foot rim is very shallow. Height of cup, $1\frac{3}{4}$ " ; diameter of saucer, $4\frac{1}{4}$ ".

PLATE 20

Octagonal plate with dinted corners, $8\frac{1}{2}$ " diameter, exquisitely decorated by the same hand as Plates 18 and 19 (*b*). Most sure and delicate work in yellow, green, blue, rose, and red, in the Chinese manner, with a Chinaman riding a cow; also a dog, geese, a Hoho bird, etc.; border in red and yellow. But this plate is *circa* 1756–58, and is of the hard (frit paste) creamy body, and rich unctuous glaze, of the partridge and wheat-sheaf plates. Observe, however, that the decoration is done by the same hand as that on the bluish-green porcelain described on Plates 18 and 19 (*b*); thus showing continuity. No mark.

PLATE 21

A beautifully and forcefully modelled (not moulded) figure of a heron. White glazed. No mark. Height, 6". This, like the "Ewe with Lamb" (Plate 1), is modelled by a master hand, and that hand, quite obviously, the same in both figures. Note especially the mannerism of the curiously bulging eye, not found on any animal or bird figures of any other factory; the extraordinary faithfulness to nature in the pose; and the strokes of the modelling tools. But this figure is made of the hard (frit paste) creamy body and thick transparent limpid glaze of the second

patent, 1749-50. It has probably been made before that date, possibly about 1748, at Heylyn's glass-house, Bow, while Frye was perfecting his experiments for the second patent body.

PLATE 22 (*a*)

There is a certain class of very early Bow porcelain of a body and glaze which is different to either the earliest first patent porcelain, with its opaque milky glaze, or the second patent phosphatic porcelain, with the creamy body and thick limpid glaze, or the bluish-grey body and thin glaze with bluish-green translucency. It is here represented by this and the following illustration. It has a hard (frit paste) creamy body, with a deep orange translucency, and a thin transparent glaze, very much crazed. It is quite unlike any other porcelain, and probably represents an experimental phase, lasting only a short time. Pieces are consequently very scarce and rare.

The shape, as will be seen, is in both cases four-lobed, like early French porcelain examples, and they have applied-decoration, in the form of narrow-shaped leaves and many-petalled flowers, the latter copying the Chinese examples.

The teapot here shown is $6\frac{1}{4}$ " high and 8" long; it is a four-lobed oval. Besides the applied-sprig decoration, it has a Chinese pattern border, round shoulders and cover, in underglaze blue.

The author is inclined to put the date about 1755, when Bow porcelain was emerging from the phase of the ground Oriental china body, and was entering upon that of the compact creamy body of the partridge plates, etc.

The surface of the body, under the glaze, is very uneven and lumpy. It is, however, just possible that this porcelain should be assigned to Longton Hall.

PLATE 22 (*b*)

A four-lobed oval vase, $5\frac{1}{4}$ " high (one of a pair), having the same characteristics as the teapot on this plate, but with the

applied leaves and flowers coloured, and painted with bright-coloured enamelled bouquets and sprays of flowers on each side. No mark. *Circa* 1755.

PLATE 23 (a)

This is a large, fluted, deep dish of the Bow "partridge pattern" mentioned in John Bowcocke's memorandum-book, and belongs to the service of octagon partridge plates and many shaped dishes mentioned in the text. Diameter, $9\frac{1}{4}$ ". It is illustrated here, rather than one of the octagonal plates, because the detail of the partridges, etc., is so much larger, and therefore clearer.

These are always made of the hard (frit paste), dense-textured, creamy body, capable of standing enormous ill-usage and wear, of chipping but scarcely ever cracking, and with a thick, transparent, unctuous glaze. Being mentioned in Bowcocke's book of 1756, they would be of, at least, that date, and probably a year or two earlier. As will be seen from the sale notices, they were made and sold continuously, with the equally popular "wheat-sheaf pattern", till 1763, and possibly later. The earlier plates have the blue partridge in the opaque milky blue colour; the later pieces in the ordinary, more or less transparent, blue enamel.

Mugs, tea-services, vases, jugs, etc., were also decorated with the "fine old partridge" and "wheat-sheaf" patterns.

Even to this day they are delightful and desirable possessions.

PLATE 23 (b)

Analogous partridge pieces, consisting of:

(1) A Longton Hall nappy plate, 7" diameter, unmarked. Though following the Bow examples in general, it has several points of difference; notably the herbage at the bottom of the tree, which, like the Chelsea leaf-shaped dish, No. 5, follows the Meissen original.

(2) and (4) are Worcester handleless cups, $2\frac{1}{4}$ " high, and are marked with the outlined gold crescent. The herbage follows the

Meissen. The partridges are quite different to all the other factories, being much less well drawn. Where gold should be present, there is a brownish-yellow enamel substitute.

(3) A Bow typical octagon plate of this pattern.

(5) An early lotus-leaf-shaped pickle dish, or, possibly, stand for a bowl of the same shape. This almost exactly follows the Meissen example, even to having no border.

The parts usually executed in gold, however, are done in yellow enamel; but not a brownish-yellow like the Worcester examples. Length, $6\frac{1}{4}$ ". Unmarked.

PLATE 24

(In Colour)

A Bow wheat-sheaf plate, $7\frac{3}{4}$ " diameter. No mark.

This is another of the Kakiemon Imari patterns, painted by Meissen artists, and probably from a Meissen original. They are, however, by no means slavish copies, but have a definite style of their own. The charming red floral scroll border, carried out in dark-red outline and light-red surface, with a few touches of thick honey gold, was originated at Bow; for no Meissen examples are found with this border; though it was afterwards copied at Chelsea, Derby, Worcester, and possibly Plymouth and Bristol. Chelsea also produced a wheat-sheaf pattern, as did also the Worcester and Caughley factories, Spode and others; but they were quite different from the Bow pattern, which is specially charming.

This particular plate is of the early body, made of a mixture of calcined bones and ground Oriental porcelain. It is translucent in the thinner parts, but opaque at the bottom. It has a thin glaze, strongly tinged with blue, following the Oriental manner. It is what was then known as a "nappy" plate, *i.e.* with very narrow borders—so called because the broad borders of the ordinary plates were supposed to be knapped off, leaving them short and narrow.

They were used by fine ladies with their early morning





BOW "WHEATSHEAF PATTERN" NAPPY PLATE, DECORATED IN COLOURS IN THE KAKIEMON MANNER. NOTE THE $\frac{1}{2}$ " WIDE FLANGE, OR BORDER.

Dia. . $7\frac{3}{4}$ ". Mark: None. Date: 1753-1756. Reference: Page 102.

In the Author's Collection.

chocolate, taken in bed; also for handing a snack to them at inn doors, when they did not wish to leave their chaise. They took up less room on the tray. These nappy plates were also made in the octagon shape and in the partridge pattern. The date of this plate would be about 1753-56.

The wheat-sheaf pattern services are specially mentioned in the old Bow sale notices. Although it was a very popular pattern, and large numbers must have been made, very few seem to have survived, and specimens are now extremely rare.

PLATE 25

This plate, which is mentioned in the Bowcocke memorandum-book of 1756, viz. "Mr. Fogg to know the price of the best cock plates", is a Bow adaptation of a Chinese original. Diameter, $8\frac{1}{2}$ ". No mark. *Circa* 1756-60.

It has the dense-textured, creamy body of the partridge plates, with thick glaze and slight translucency. Brown edges. It has great charm.

PLATE 26

This is the famous Craft bowl, in the British Museum, mentioned in the text, and is a documentary piece. Diameter, $7\frac{1}{2}$ ". No mark. Thomas Craft's "Cypher in the bottom" is of course his monogram in flowers, T.C., repeated back to back.

PLATE 27 (a)

This is a plate, $7\frac{5}{8}$ " diameter, of *circa* 1763-66. It is marked with the anchor and dagger in red, and is made of the modified Bow phosphatic paste introduced after the second influx of Chelsea workmen during Sprimont's second illness. It has a dense creamy paste, but with greater translucency, and the glaze is charged with smalts, giving it a very slight bluish tinge. The pattern, too, is reminiscent of Chelsea, having the raised vine leaves with grapes in low relief, coloured after nature, and a centre

painting, on the flat, of fruit, beautifully painted by the Meissen artist who had hitherto worked at Chelsea, and who afterwards worked at Worcester on the Duke of Gloucester's service, the Hope-Edwards service, and others (see R. L. Hobson's *Worcester Porcelain*). His painting on Bow porcelain is rare, and it is probable that he did not work there long.

PLATE 27 (b)

A Bow plate, 8" diameter, decorated at Bow, *circa* 1775, and supplied to Donovan of Dublin. This is a well-known Chelsea model, and decorated with what were known as "Indian Plants" in the Chelsea manner, no doubt by one of the Chelsea painters who had left the Chelsea factory during the last illness of Sprimont.

Numbers of Bow plates, both octagonal and round, were decorated with these "Indian Plants", which seem to have had a considerable spell of popularity; and the author has seen these Bow plates, octagonal and round, decorated with this identical pattern of a pink tiger-lily and butterflies. These are usually of the dense-textured, creamy paste, phosphatic, and covered with a thick creamy glaze—about 1765—with fair translucency. They are unmarked. But this plate, which is one of a pair in the author's collection, and one of a dozen which he has seen and examined, is of the later Bow paste, *circa* 1765-75, when the Bow paste had been modified by Chelsea workmen and assumed a character not easily distinguishable from that made in the last days of Chelsea. This plate (and every other plate of the dozen) is marked in red enamel script *Donovan*
Dublin, and has, in the author's opinion, been made and decorated at Bow for Donovan, the china merchant of Dublin, before the latter set up his own decorating establishment.

Donovan may have been a son-in-law or successor of Bow's very excellent customer in Dublin, Mrs. McNally, mentioned in John Bowcocke's memorandum-book for 1755.

The author has not been able to verify the actual date of

Donovan's opening, or first carrying on, a china business in Dublin. The date of his first starting the China Decorating Establishment in Poolbeg Street is of course later.

PLATE 28

This is a pair of Bow "parfume vases". Height, $7\frac{1}{4}$ ". *Circa* 1760. This style of rococo vase was made at Chelsea, at Derby, and at Longton Hall also, with modifications. They are rather solid and heavy, with a pyramid of flowers and leaves rising solid from the top rim. It was usual to sprinkle scent on these flowers, so that they not only (as the makers and owners fondly believed) looked as though the vases were filled with natural flowers, but also smelt as though they were.

They have no mark; but the flowers are almost exactly like those found on the pair of figures marked with Bow marks illustrated on Plate 45, and the paste and glaze are those of the Bow period, 1760.

We now come to illustrations of the Bow figures, which, as the author has observed in the text, are much more important and numerous than previous writers have given Bow credit for.

After the early white glazed examples, which, besides those illustrated here, include the well-known figures of Woodward and Kitty Clive as the fine gentleman and lady in Lethe, the "Paris Cries" (or cooks), copies of Kändler's figures and others, many figures of birds and animals, most of which, but not all, being copied from Meissen originals, we come to

PLATE 29

A photograph of three typical Bow birds, which are of early date, 1755-60; the middle bird, on a pedestal, being the later. These birds were made at most of the English factories, and follow, usually, the Meissen models of Kändler. Height, 6" and 4" respectively. No marks.

PLATE 30

In this we have another group of three Bow birds. The right-hand bird is mounted on a typical Bow pedestal base. By typical is meant one that, so far as the author knows, was never used at any other English factory. Height of centre bird, $7\frac{3}{4}$ " ; of the other birds, about $5\frac{3}{4}$ ". No marks. The two first birds are the earlier, viz. *circa* 1755-58. The left-hand bird would be about 1760. Many of these birds can be traced to Kändler's models of birds at Meissen ; but some are original. The parrot in the bocage, and on a pedestal, is marked with the anchor and dagger in red.

Talking of copies from Kändler's Meissen models, we now come to two very early and direct copies of the Meissen "craftsmen figures" made at Bow about 1755. These resemble the Meissen originals exactly, as may be seen by examining and comparing them with the illustrations of similar Meissen figures on Plate 37, Nos. 308 and 309 of the Hermann Emden sale catalogue, Hamburg, 1908, and Plate 64 in this volume.

These are

PLATE 31

(*In Colour*)

"The Sawyer and the Wood Chopper". *Circa* 1753. Height, $5\frac{1}{2}$ ". Note the early "combed" black hair and the very simple decoration.

Even the corrugated base follows the Meissen manner of that period. Unmarked. The Meissen figures of craftsmen were modelled by Kändler. The waistcoat has a very bright cobalt overglaze blue, only found on the earliest Bow figures ; later this became the milky blue, which later still gave place to the more or less transparent underglaze blue. The decoration, too, is primitive in character. Compare with Meissen originals on Plate 64.

PLATE 32

(In Colour)

These are a pair of early Bow figures. Height, $4\frac{3}{4}$ ". No mark. *Circa* 1752-56. Copied direct from Meissen examples of Kändler's modelling.

In the Meissen books these were always described as Dudelsackblasender Harlekin und Kolombine (see Albert Dasch-Teplitz sale catalogue, 1913, this collection being very rich in Meissen originals of Bow and Chelsea early porcelain pieces), and the author suggests that the very early Bow Harlequin and Columbine, as described in John Bowcocke's memorandum-book of 1756 (and earlier), were the Kändler's model figures (Harlequin and Columbine) shown in this plate, and not the very graceful standing Harlequins and Columbines, of which there are several models, which were made later, *i.e. circa* 1760 to 1770.

Similar Harlequin and Columbine to Kändler's models were made at Chelsea about the same period, marked with the red anchor (see the Cheyne Book of Chelsea China, plate opposite page 48, piece No. 157).

It will be noticed that the leaves on the bases of this pair of figures are veined in black. This is a sign of their early date. The hair is painted in black, another sign of the earliest figures.

The Columbine's robe is bordered with delicately painted flowers and leaves in puce-crimson; a third sign of early Bow decoration. Parts of the parti-coloured garments are painted in the opaque milky blue; a fourth sign of early manufacture.

The paste is the early dense-textured, creamy variety, with limpid transparent glaze, slightly charged with cobalt.

They are, perhaps, the "Italian Musicians" mentioned in John Bowcocke's memorandum-books, as they represent figures in the "Italian Comedy". (See Meissen originals, inset.)

PLATE 33 (a)

A third example of this class is the small figure of a dancing girl in early Bow porcelain. *Circa* 1753. Height, 6". Unmarked. It will, no doubt, be recollected that Mr. King, in his interesting monograph on Chelsea porcelain, gives an illustration of a similar figure, glazed and undecorated, in the Victoria and Albert Museum, which he ascribed to Chelsea. (Plate II, Fig. 2, page 22.)

This white glazed figure may be of Chelsea manufacture; but if so, the same figure was made at both factories.

The paste, glaze, and decoration of this figure are essentially Bow. If there was only the curious spray of flowers on the base to go upon, this would point, almost certainly, to its Bow origin; for this spray is found in the decoration of large numbers of marked Bow figures, but never, so far as the author is aware, on a marked specimen of any other factory. It will, however, be seen that, though the figures are alike, there are pronounced divergencies in the treatment of the base and supporting stump.

PLATE 33 (b)

Here we have a very early Bow version of the "Falstaff" figure, produced also at Chelsea and Derby. Height, 9½". *Circa* 1755. Not marked. This figure is very rarely met with. It has the early phosphatic paste and thick unctuous glaze. The colouring, too, has a distinct Bow feeling, as, for instance, in the marbled base.

It is evidently modelled by the same hand that produced Woodward as the fine gentleman in Lethe, and may represent that actor in the character of Falstaff in Shakespeare's play.

PLATE 34

Here we have an interesting and early pair of Bow "Blackamoor" figures. Height, 7" and 7½". *Circa* 1755-58. These are modelled from the Meissen figures of Kändler. They are rare. They show the contemporary negro page and attendant,

so popular in Europe among the ladies of fashion of that day, and immortalised in the engravings of that date.

They are unmarked. Compare Frau Geheimrat Müllerhartung sale catalogue, 1913, Plate 6, Nos. 304, 305; also photographs of Meissen originals on Plate 64 of this volume. In John Bowcocke's memorandum-book in the British Museum these are described as "Slave" figures.

PLATE 35 (a)

We come now to the interesting figure of a male cook. Height, 6". No mark. *Circa* 1755-60. This very charming figure, with its companion female cook, is sometimes marked with an impressed or incised B, and they are, as a result, ascribed, without adequate reason, to Bacon's modelling. The author has explained in the text the extreme unlikelihood, to say the least of it, that, because the model of a figure was made by a certain modeller, his initial letter should be impressed, or incised, on some of the copies moulded, or cast, from it by the moulders and repairers (figure-makers). But apart from this, it must be remembered that a cook and the "Paris Cries" are mentioned in John Bowcocke's memorandum-book of 1756, whereas we learn in Cecil's *Memoirs of John Bacon, R.A.*, that Bacon was only fourteen years old in 1755, and that he was apprenticed that same year to Mr. Crispe of Bow Churchyard, where he was employed in painting on porcelain, and worked at Mr. Crispe's Lambeth china factory.

When a boy was apprenticed, it was for a term of years, usually five.

We may therefore dismiss the possibility either of John Bacon having modelled the cooks, or of the impressed, or incised, B mark having anything whatever to do with him.

The author, after comparing the two Bow figures of cooks with prints of Bouchardon's "Paris Cries", can come to no other conclusion than that the so-called cooks were modelled from them; probably by a Meissen modeller.

It may be said that John Bowcocke mentions in the same sentence in his 1756 memorandum-book, "1 Cook, 7s.; 1 boy and girl, 12s.; 1 Paris Cries, 6s."; and that therefore these cannot be the same.

If so, where is the cook, or where are the "Cries"? The author suggests that the one was a single figure, the other the same figure with companion. He can recognise no other Bow figures which can be said to be modelled from the "Paris Cries", unless it be the female "Fruit Seller" shown on Plate 35 (*b*). All the "Paris Cries" were made in porcelain figures at Meissen (see photographs of Meissen originals), and may have been copied at Bow.

PLATE 35 (*a*) *inset*

A print of Bouchardon's "Cris de Paris" from which the foregoing cook or male figure of the "Paris Cries" mentioned by John Bowcocke in his 1756 memorandum-book is modelled, though it is more than possible that even these figures were copied from Meissen examples in porcelain of the "Cris de Paris", for Berling and Brinckmann both point out that figures were modelled at Meissen from Bouchardon's "Cris"; and H. Carl Kruger, in his introduction to the illustrated catalogue of Karl Jourdan's sale of porcelain, 1910, gives a reasoned argument attributing these to Kändler.

At the same time the author, who has made a special study of the Meissen originals of early English porcelain figures, has never come across a Meissen original of the two Bow "Cooks" of the "Paris Cries".

PLATE 35 (*b*)

Shows a rare and charming Bow figure. Height, 8 $\frac{3}{4}$ ". No mark. Mrs. Dickson believes it to be a representation of Peg Woffington, who was known to sell fruit in the streets of Dublin before she came to London and rose to fame as an actress. It may be so, and if so, it forms another link between the Bow

factory, with its Irish manager, and Ireland. But if the face is modelled from the sprightly Peg, the pose, and actual model of the figure, are done from Bouchardon's "Cris de Paris", of which a photograph is inset for comparison.

The figure is early—*circa* 1755–56—and may be one of the "Paris Cries" mentioned by John Bowcocke in his 1756 memorandum-book. It is modelled apparently from the Meissen models of the "Paris Cries". Compare Berling's Bicentenary Publication of the Meissen Factory and the Herman & Emden sale catalogue, 1908, Hamburg, Plate 37, Fig. 318.

PLATE 36

This is an early figure, usually called "Pandora", though why is not so clear. Height, 10". *Circa* 1755–58.

Though the author has not actually seen a Meissen figure of this model, its German origin is unmistakable. It has all the Bow characteristics of this early period mentioned in the text—the opaque milky blue and puce-crimson colouring, with some pale yellow, the carefully painted border of crimson flowers and foliage round one of the garments, and the delicately pencilled flowers in colours on another; the flat base, early shaped flowers, hardish dense-textured body, and thick glaze. It is unmarked. It also illustrates the pink and blue marbling described in the text.

PLATE 37 (a)

Here must come the figures of a Bow boy and a Bow girl. These are chosen out of many because, though not a pair, for they belong to different periods, the boy is a marked specimen (height, 5½"; *circa* 1760), being marked with the anchor and dagger in red; and the girl (holding the dog in her arms) is an early specimen, as can be seen by the rococo base outlined and scrolled with puce-crimson, and the opaque milky blue enamel on her scanty garment (height, 5"; no mark; *circa* 1755). Note the arrangement of that garment: on the girl from left to right; on the boy from right to left. See text.

PLATE 37 (*b*)

Consists of a couple of Chelsea boys, of two sizes. These are shown here for comparison with the Bow boy and girl. The smaller figure with the basket of flowers is the true "Chelsea boy"—though he was made in various sizes, from about 4" high to about $5\frac{1}{2}$ " high.

The other Chelsea boy, with bird in hand, was, however, popular, and was made in considerable numbers. He has a somewhat more voluminous garment, though not enough to incommode him if he wished to take a sun cure.

The two boys shown here are 5" and $4\frac{1}{2}$ " high respectively. They have a softer paste and a thicker, more pellucid, glaze than the Bow boys. Their other points of difference and comparison are mentioned elsewhere in the text.

PLATE 38 (*a*)

Here we have a slightly later example of a Bow Harlequin, in the form of a small boy dressed in Harlequin costume. This, again, is distinctly copied from a Meissen original of somewhat later date, probably about 1758. It is very charming both in pose and colouring, and has slight gilding in scrolls on the base. Height, $4\frac{1}{2}$ ". No mark.

PLATE 38 (*b*)

Shows a row of Bow boys and girls. As explained in the text, their sex may be determined by the direction of their garment. But the girls have also a plait up the back of their heads.

PLATE 39

A pair of rare Bow figures of man with bird, representing "Liberty", and woman with cage, typifying "Matrimony". Height, $10\frac{1}{2}$ ". Unmarked. *Circa* 1754. These have the early base dis-

covered by Mr. Toppin in his excavations on the Stratford-le-Bow site of the factory, and the male figure is similar to the white glazed figure shown on Plate 7. This pair is, however, beautifully decorated, and is somewhat later. Note the difference in the dog, and so on. They are included here to show the female figure, with its unusual fountain.

The paste and glaze are similar to those already described in the preceding plates.

PLATE 40 (a)

"The Flower Girl", Spring, in the set of earliest Bow seasons. Height, $5\frac{3}{4}$ ". No mark. *Circa* 1754-58.

The author cannot trace this set of the seasons to any Meissen figures; but they have undoubtedly been modelled by a Meissen artist. This is particularly evident in the Autumn figure belonging to the set, "The Grape Harvester", which could in no way suggest itself to any English modeller as a symbol of Autumn.

On the Continent, both in France and Germany, the four seasons were almost invariably typified by—a girl carrying flowers for Spring; a woman or girl with a sheaf of wheat, or wheat-ears, for Summer; a youth, with attributes of bunches of grapes, for Autumn; and an old man with a brazier, and often holly berries, for Winter.

These groups, and sets of four figures, of the four seasons of the year were immensely popular at all the factories, a popularity which continued well into the nineteenth century; certainly not least at Bow, for the author has seen thirteen quite different sets of the four seasons figure models made at Bow—all quite different in conception, and distinct.

Some he has traced to Meissen models. Four are "Sitting Seasons". Besides these there are group pairs of seasons, usually Spring and Autumn in one group, Summer and Winter in the other; and a single group comprising the whole of the four seasons.

This, however, is probably the earliest set of Bow "Seasons".

Chelsea made a similar set, usually marked with the red anchor ; but as the Chelsea figures are the smaller, they were probably moulded from a set of Bow "Seasons" in the biscuit state, taken back to Chelsea by a Chelsea workman who had worked at Bow during Sprimont's first illness, 1757-58.

PLATE 40 (*b*)

A Bow nun. Height, $5\frac{3}{4}$ ". No mark. *Circa* 1754-58. This is a very charming and pleasing example of the so-called "religious figures". Many of them were copied direct from Meissen originals, as, for instance, the sitting nun, a somewhat larger figure, which the author has found to conform exactly, even in colouring, to a Meissen original. But some of them were supposed to have been modelled by Prince Henry of Reuss. Be that as it may, the Bow examples of these "religious figures" certainly beat those made at Chelsea in grace of modelling and charm of colouring.

Several nuns, a priest, and a bishop or pope were made at Bow. All very excellent.

The paste is dense-textured and creamy, the glaze creamy, limpid, and thick. The colouring consists of a magnificent black (equal in all respects to that so justly extolled and valued in the earliest Meissen figures), a pale puce-pink lining to the cloak, and slight gilding, the rest being creamy white.

PLATE 41

The "Dutch Dancers" candelabra, of which the male figure is illustrated here. Height, 10". No mark. *Circa* 1756-59.

This was an early and popular pair of figures, made in two sizes. They were sold in various forms, as simple figures, as candelabra, as centres of tripartite shell sweetmeats, etc. (See Joicey bequest in the London Museum.) They are mentioned in John Bowcocke's memorandum-book for 1756.

The colouring is very distinctive—the hat of a black not to be excelled in the finest and earliest Meissen figures; the

doublet of the opaque milky blue; the fringe and lacing of a puce-crimson; the sconce alternately blue, yellow, and crimson; the base scrolled with crimson; shoes and cuffs puce-pink and bows yellow. There is very slight gilding. In fact the colouring is typical of Bow pieces of this period.

The paste is dense-textured and creamy, the glaze thick and lustrous, slightly charged with cobalt. The modelling is masterly and full of life and movement. It is probably from a Meissen or Ludwigsberg model.

PLATE 42

We have here an early Bow model of "The Fortune Teller"; but quite different in conception to the Chelsea models of the same subject. Height, 6 $\frac{3}{4}$ ". *Circa* 1758. Mark, dagger and anchor in brown.

This would appear to be modelled from a Continental original, as it is quite devoid of English feeling; but the author has not been able to trace the original.

It is a rare and unusual figure, very carefully decorated. The flat, undecorated base, and the shape of the flower, should be noted as signs of this early period. The mark is at back of base.

Since writing the above, the author has seen Mr. Wm. King's *English Porcelain Figures of the XVIII Century*, where he shows an example of this figure in undecorated white glaze condition (Fig. 2), and puts it in the first period of Bow porcelain. In the author's opinion this is too early. Certainly the piece shown here, marked with the anchor and dagger, is not earlier than 1757, though the model may have been made earlier. It is after "*La Bonne Aventure*", by Boucher.

PLATE 43 (a)

This is an early specimen of a Bow porcelain Harlequin, (*circa* 1758; height, 4 $\frac{3}{4}$ "), and is apparently of early Bow phosphatic paste. It is copied from a Meissen model by Kändler;

probably made from a mould cast from a glazed specimen of Meissen porcelain, as the features and outlines are much blurred, and are far from sharp. Possibly it was the figure of a Harlequin from this model which is referred to in John Bowcocke's memorandum-book as the single Harlequin, *i.e.* without Columbine. (Compare Frau Geheimrat Mullerhartung catalogue, 1913, Plate 4, No. 295, for Meissen original.) This specimen is marked, at back of base, with the dagger and anchor in brown. (See also photograph of original on Plate 64.)

PLATE 43 (*b*)

Gives an example of a piece of Bow "Chinoiserie". Height, $7\frac{3}{4}$ ". *Circa* 1758-60. No mark. This is copied from one of Meyer's figures. It has the early blue-tinged glaze and dense-textured body.

It shows an early example of the typical Bow flower decoration of a five-petalled flower with rayed centre.

This model is occasionally found, at a later period, in the tower-surmounted perforated trellis arbour, shown on Plate 59.

Although not marked (had it been so it would probably have had one of the rare blue underglaze marks, since the base is decorated with this colour), it has the tell-tale square hole at back for *ormoulu* attachment, a sure sign of its Bow origin; while further confirmation (if such were needed) is to be found in its typical Bow base and in the peculiar light-blue and puce-pink marbling on the pedestal on which the child is standing.

These also afford sure indications of the date.

PLATE 44

(*In Colour*)

We now come to the Bow figures made between 1757 and 1762, which embrace the period of Sprimont's first illness, the partial closing down of the Chelsea factory, the coming to Bow of many of the best Chelsea figure-modellers, moulders, repairers,

PLATE 44.



A PAIR OF BOW FIGURES, REPRESENTING "FLUTER AND FLOWERS", SHOWING FINE DECORATION AND AN EXAMPLE OF THE PEACOCK SCALE PATTERN. (See similar Meissen figure of "Flowers", Fig. 7, Plate 64.)

Height . 7 $\frac{1}{2}$ ". Marks : Anchor and Dagger in Red. Date : Circa 1760. Reference : Page 116.
In the Author's Collection.

decorators, etc., and consequently the period of Bow's greatest output, best productions, and highest prosperity.

Undoubtedly, in the author's opinion, this period comprises practically all the figures marked with the anchor and dagger in red, both with and without the blue underglaze marks, which only indicated a portion of the decoration having been carried out in blue underglaze.

There are many possible reasons for the starting and adopting of this mark of the anchor and dagger; but two of these reasons bear, in addition, a reasonable amount of probability, viz:

The Chelsea painters, who had sought and found work at the Bow factory owing to the partial closing down of the Chelsea factory, had been accustomed up to that time to mark their figures, etc., with a *red* anchor. They naturally continued to do so; but Weatherby and Crowther felt that this would not do. True, they may have thought that Sprimont was down and out, and that they might as well have the benefit of a mark that was well known and appreciated, especially as their figures were now made and decorated by the very men who had made the Chelsea figures famous; but, after all, they were on friendly business terms with Sprimont. They had arranged with him to sell his surplus stock in auction sales with their own, so they could not quite annex his mark as it stood. Yet there were the Chelsea painters putting it on pieces.

The conflict between right and expediency resulted, as has nearly always been the case with Englishmen, in a compromise. They would employ the anchor mark in red, the same as at Chelsea; but they would differentiate between the wares of the two factories by adding a purely Bow mark, and "what more suitable," says Crowther to Weatherby, "considering that we are both freemen of London, aye and proud of it too, than the down-pointing dagger of the City's Coat of Arms". No sooner said than done. Honour is satisfied, conscience appeased, and the Bow mark of an anchor and dagger in red is put on the Bow figures.

What Sprimont thought of it, on his recovery and resumption of business activity at Chelsea, is shown by the fact that from

that date, 1759, he ceased to use the anchor in red, and marked his figures, and that in far larger proportion, with the anchor in *gold*—as much as to say, “Here is the old mark on the old porcelain which made it famous; but now, not in red, which has been vulgarised, but in gold, the king of metals.”

Is all this fanciful? The author thinks not. The circumstances, the facts, the periods of the porcelain all correspond, and, if accepted, the marks, both of Bow and Chelsea, give a sure indication of the date of marked figures and of figures, with the same characteristics, paste, and decoration, which are unmarked. Some writers have said that figures were marked in red when there was no gold in the decoration, and in gold when there was. But this will not hold good in all cases. Later on, Bow began to mark its figures (very rarely) with the anchor and dagger in gold also; but this was after 1769, when Sprimont really *had* retired from the Chelsea factory for good.

Here are represented a pair of very charming, and brilliantly decorated, Bow figures; *circa* 1760; height, $7\frac{1}{2}$ ”; marks on both in red.

It will be noted that, in this case, the dagger comes before the anchor, and that the anchor is crowned with a ring, in the Chelsea manner. When the anchor is found with the dagger on Bow figures, it is more usually drawn without the ring. At Chelsea, on the contrary, the ring is very seldom absent from the top of the anchor.


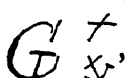
Another thing is that, on the figures under notice, the marks are *on* the base. In most Bow, and nearly all Chelsea figures, the mark is on the base. They represent an idyllic shepherd and shepherdess, he playing to her on his flute, and she rewarding him with blossoms from her flower-filled apron. As mentioned, in the text, of figures of this period, the glaze is strongly tinted with cobalt, which shows even through the more delicate colours. The paste is phosphatic. Underglaze blue marks are always *under* the base.


The breeches of the shepherd are painted with what is known as “the peacock scale” pattern.

There is a characteristic feature in the decoration, which the author has never seen on any *marked* Chelsea figure, viz. the *dentelle* edging round the brim of the hats. This is found on Bow figures from 1755 to 1765, or possibly till 1770, and may be taken as a distinctive Bow feature. Indeed if the author saw a figure with this *dentelle* edging round the brim of the hat, about which, on all other indications, he was doubtful whether to ascribe it to Bow or to Chelsea, he would have no hesitation as to its Bow origin. It will also be seen on the early figure of a "Flower Girl" (Plate 40) of *circa* 1755.

These figures have, also, the square hole at the back of the base, for *ormoulu* additions, if required. They have the usual characteristic Bow scroll base.

PLATE 45

A pair of Bow dancing figures. Height, 8". *Circa* 1758-1763. Marks, boy , in blue underglaze, girl , the curious-shaped G in blue underglaze and the anchor and dagger in red overglaze. These are of course rare marks, but only indicate that a portion of the decoration of each is carried out in blue underglaze, and consequently they have been marked in that medium by the underglaze painters; the additional, and more usual, overglaze red marks of the overglaze decorators having (in the one case) been added afterwards.




These figures, too, have been found with the impressed  mark (wrongly ascribed to the modeller Tebo, but actually put on by him as the figure-maker, or repairer, to give him his proper description).

They are brilliantly decorated, the breeches and skirt in a fine clear rose colour, approaching Rose du Barry, leaving reserves edged with a fringed border of fine gold, and painted in the reserves with a very characteristic flower pattern, carried out in a curious blue and pinky-red, to which the author wishes to draw special attention, as it occurs again on another pair of figures

shown in a later plate, with other Bow characteristics, which might otherwise be attributed to the Chelsea factory, owing to somewhat similar figures having been made there also. (See Plate 59.)

This pair of dancing figures, also, have the gold *dentelle* edging on the brim of their hats, and are pierced with holes for *ormoulu* fittings, if desired. They have the characteristic Bow scrolled base, the blue-charged glaze, and other peculiarities of this period. The marks are under the base. The modelling is extremely clever and lively, and they represent one of the best efforts of the Bow factory. These figures were known as "The New Dancers".

PLATE 46

Shows a couple of figures of the Bow factory of the same period, viz. 1758-60. Height, 6". Marks,   on the one, and  on the other, the crescent being in blue underglaze and the anchor and dagger in red overglaze. The former represents a boy seated and singing from a sheet of music held in his hand, and the latter one of a pair of small "sporters", or sportsmen, mentioned by John Bowcocke in his memorandum-book of 1756, though this particular figure was made at least a couple of years later. Here, again, the figure with the blue crescent mark has underglaze blue breeches with white reserves, while that with only the anchor and dagger has no underglaze blue in its scheme of decoration.

They are not, of course, a pair. These figures have the second characteristic Bow pierced base, a very charming and graceful one, which one might rather have expected to find on Chelsea china; for the motive seems, quite unmistakably, to have been taken from the set of four silver boats, ascribed to Nicholas Sprimont when a silversmith, and illustrated in Dr. Bellamy Gardner's interesting article in the *Connoisseur*.

The marks are under the base.

The paste and glaze are of the period 1758-63, already described.

PLATE 47 (a)

Here we have a complete set of four Bow porcelain busts, on marbled, seal-shaped pedestals, representing the four seasons of the year—Spring, Summer, Autumn, Winter, or their tutelary deities—Flora, Ceres, Bacchus, Saturn. They are about $5\frac{5}{8}$ " in height, and date from *circa* 1755. These, again, are copied from Meissen originals. A similar set, but not nearly so virile in modelling, was made at the Chelsea factory.

PLATE 47 (b)

Below these are shown a pair of interesting Bow porcelain vases or beakers, of the flounced or perforated scrolled type. They are about $8\frac{1}{2}$ " high, and date from *circa* 1760–65. They have a bright blue underglaze ground, leaving scroll-framed white reserves, two on each side, the larger painted with a youth playing a pipe and tabor on the one vase, and a shepherdess on the other; while on the reverse, in the large reserves, are painted exotic birds. All four of the smaller, or bottom, reserves (for both vases are not quite alike in this respect) are pencilled with flowers, in groups or sprays.

Rococo handles and flounces, in white and gold, and sprays of modelled flowers, in colours, complete the scheme of decoration. Both vases are marked, in red, with the anchor and dagger.

These beakers were usually sold with similarly decorated covered vases of larger size, forming sets of three, five, or seven, called "*Garnitures de Cheminée*" or "Sets of Ornaments for the Mantelpiece".

PLATE 48

Gives an example of two of the "Seasons", Autumn and Winter, represented by semi-nude, sitting children, on elaborate pierced and scrolled rococo bases, usually associated with the later Chelsea figures and those of Derby of the same period. Height, 7". *Circa* 1765–75.

They are unmarked, save for a workman's mark *J* in blue underglaze, under the scroll on one of the figures.

The body and glaze are exactly like the Chelsea figures of 1765-69. The pale purple robe of Winter and the pink robe of Autumn, with the black hair of the latter, point to a Bow origin. But it was not till he saw a complete set of exactly similar "Seasons", each of which was pierced, in the back, with a square hole for *ormoulu* attachments, that the author was convinced that these figures must be attributed to the Bow factory.

PLATE 49

Here, again, is yet another Bow example of Winter in a set of the "Four Seasons", a very charming one, of a boy with a muff. Height, $7\frac{1}{4}$ ". Mark *XX* in blue. *Circa* 1760.

In those days, the fops, and fashionable youths about town, used to wear muffs in winter. Possibly a delicately expressed satirical note is intended. The base and stamped-out flowers are typical of the Bow factory.

PLATE 50

One of the beautiful Bow sets of the "Four Seasons" candlesticks, this representing Autumn. Height, $10\frac{1}{4}$ ". Mark */* (in black).

It is copied direct from the Meissen set of candlesticks, including the graceful bend of the scone stem. But one is bound to add, when comparing it with the original models, that the Bow example is more beautiful, and more graceful, than the original. (Compare set in Hermann Emden catalogue, 1908, Plate 36.)

It will usually be found in all these Bow copies of Meissen originals, that the figures are more clothed, the scroll-work more pronounced and rococo, while the soft paste and limpid glaze give a beauty which must for ever be wanting in the cold severity

of the hard-paste porcelains. (Compare set of Meissen originals below.) *Circa* 1755.

PLATE 51

Represents Spring, in a Bow set of the "Four Seasons", called "The Seasons with Vases". This is copied direct from a set of Meissen Seasons, even the flower decoration on the robe following the Saxon manner, which was not usually the case at either Bow or at the other English factories.

Inset is a photograph of the original Meissen Seasons, both for comparison and to show the other pieces of the set.

The height of the Bow figure is $9\frac{1}{2}$ ". It is not marked. The paste and glaze are creamy, and the approximate date is 1755.

This set has, apparently, been not only modelled, but also decorated, by an artist-workman from Meissen. Note the Meissen style of the flowers on the robe, and the very delicate lining and ornament on the vase and base, carried out in an unusual slate colour, and quite unlike the usual Bow practice.

Though unmarked, their Bow origin is authenticated by the square hole, at back, for metal attachment.

This set, and the set of "Season" candles shown on Plate 50, have, obviously, been modelled by the same hand as the set of "Meissen Seasons" in Chelsea porcelain.

PLATE 52

Shows a fourth Bow model of Winter in a set of the "Seasons". The old man is warming his hands over a brazier.

Height, $6\frac{5}{8}$ ". Mark . Decoration, base, and flowers are

all typically Bow. The mark is *underneath* the base, and consists of a large dagger in underglaze blue and a small dagger and anchor in red. There is, as usual with blue-marked figures, underglaze blue in the decoration. *Circa* 1763.

They are unmarked, save for a workman's mark *J* in blue underglaze, under the scroll on one of the figures.

The body and glaze are exactly like the Chelsea figures of 1765-69. The pale purple robe of Winter and the pink robe of Autumn, with the black hair of the latter, point to a Bow origin. But it was not till he saw a complete set of exactly similar "Seasons", each of which was pierced, in the back, with a square hole for *ormoulu* attachments, that the author was convinced that these figures must be attributed to the Bow factory.

PLATE 49

Here, again, is yet another Bow example of Winter in a set of the "Four Seasons", a very charming one, of a boy with a muff. Height, 7 $\frac{1}{4}$ ". Mark *XX* in blue. *Circa* 1760.

In those days, the fops, and fashionable youths about town, used to wear muffs in winter. Possibly a delicately expressed satirical note is intended. The base and stamped-out flowers are typical of the Bow factory.

PLATE 50

One of the beautiful Bow sets of the "Four Seasons" candlesticks, this representing Autumn. Height, 10 $\frac{1}{4}$ ". Mark */* (in black).

It is copied direct from the Meissen set of candlesticks, including the graceful bend of the scone stem. But one is bound to add, when comparing it with the original models, that the Bow example is more beautiful, and more graceful, than the original. (Compare set in Hermann Emden catalogue, 1908, Plate 36.)

It will usually be found in all these Bow copies of Meissen originals, that the figures are more clothed, the scroll-work more pronounced and rococo, while the soft paste and limpid glaze give a beauty which must for ever be wanting in the cold severity

of the hard-paste porcelains. (Compare set of Meissen originals below.) *Circa* 1755.

PLATE 51

Represents Spring, in a Bow set of the "Four Seasons", called "The Seasons with Vases". This is copied direct from a set of Meissen Seasons, even the flower decoration on the robe following the Saxon manner, which was not usually the case at either Bow or at the other English factories.

Inset is a photograph of the original Meissen Seasons, both for comparison and to show the other pieces of the set.

The height of the Bow figure is $9\frac{1}{2}$ ". It is not marked. The paste and glaze are creamy, and the approximate date is 1755.

This set has, apparently, been not only modelled, but also decorated, by an artist-workman from Meissen. Note the Meissen style of the flowers on the robe, and the very delicate lining and ornament on the vase and base, carried out in an unusual slate colour, and quite unlike the usual Bow practice.

Though unmarked, their Bow origin is authenticated by the square hole, at back, for metal attachment.

This set, and the set of "Season" candles shown on Plate 50, have, obviously, been modelled by the same hand as the set of "Meissen Seasons" in Chelsea porcelain.

PLATE 52

Shows a fourth Bow model of Winter in a set of the "Seasons". The old man is warming his hands over a brazier.

Height, $6\frac{5}{8}$ ". Mark . Decoration, base, and flowers are

all typically Bow. The mark is *underneath* the base, and consists of a large dagger in underglaze blue and a small dagger and anchor in red. There is, as usual with blue-marked figures, underglaze blue in the decoration. *Circa* 1763.

PLATE 53

Presents us with the figure representing Winter, in another Bow set of the "Four Seasons". It is a very uncommon one, and comes into the period 1760-65. Its foreign origin would appear to be obvious; but the author has not been able to trace it to a Meissen example. The colouring and base are typically Bow. Height, $10\frac{7}{8}$ ". Mark, an anchor and dagger in red, underneath the base, and it has a square hole for *ormoulu* attachment at back.

PLATE 54

In this plate we have that ultimate goal of all collectors of porcelain figures (ah! how difficult of attainment only those who have tried to make up a set, having acquired one, two, or even three of the necessary four, know!), *i.e.* a complete set of the "Four Seasons", the "Four Continents", the "Four Elements", or whatever the set represents.

In this case, it is a particularly beautiful, rare, and desirable set of Bow "Seasons". They are of early date, probably about 1758-60, and, though unmarked, are easily and unmistakably to be identified by the typical Bow base, the early Bow flowers, and the thoroughly Bow style of decoration. Height, $9\frac{3}{4}$ ".

It will be seen, on looking through the series of illustrations in this book, that, including the "Flower Girl" on Plate 40, there are no less than ten absolutely different sets of Bow "Seasons" represented, covering practically the whole period of the factory's existence.

In addition, the author knows at least four others.

They have all been inserted because they prove, beyond doubt, the author's contention that Bow did make very large quantities of ornamental wares, as well as the more useful and domestic output, such as services, etc.

During the periods of Sprimont's illnesses, and after his death, Bow manufactured far more figures than did the Chelsea factory.

The author believes that any one who studies these beautiful plates will be forced to the same conclusion that he has long arrived at, viz. that Bow figures need fear no comparison with those of Chelsea, either in force and vigour of modelling, or in beauty of decoration.

PLATE 55

Here we have the figures Spring and Summer, out of still another set of the "Four Seasons" turned out by the Bow factory. Although these particular examples have been made about 1760, this was actually one of the first models of "Seasons" made at Bow. They are copied from Meissen originals, and were first made about 1754. At that time they were mostly turned out in white glazed condition, with that glaze of the slightly cobalt-tinted character, and were made with plain bases, *i.e.* without "plinths", as John Bowcocke calls the plinths, or scrolled bases.

Besides adding still another example of the great variety of Bow "Seasons" produced by this factory, these pieces are specially illustrated here, by the courtesy of Mr. Frank Stoner, because they show perfect examples of the metal attachments, *i.e.* candlestick nozzles, and sprays of stalks and leaves with porcelain flowers fixed on them (the metal parts being enamelled, the stalks and leaves in green), fixed in the square, triangular, or round holes perforated, in the backs of Bow figures, for this purpose.

Elsewhere it has been pointed out that this is a distinguishing mark of the Bow factory, as the other English factories apparently did not put these square, triangular, and round holes, in the backs of their figures, for the fixing of metal attachments.

It is very seldom that one comes upon perfect examples of figures, with the metal attachments intact, such as these.

They are unmarked. Height, $8\frac{3}{4}$ ".

PLATE 56 (a)

A beautiful Bow figure of Minerva, 14" high, marked with the anchor and dagger in red. *Circa* 1760-63.

This charming figure, with its graceful pose and proportions, compares more than favourably with the Chelsea and the Derby figures of the same subject.

It is copied, like so many other Bow figures, from a Meissen original; but, as usual with English copies, it is provided with far more clothing than its prototype. The same remarks apply, also, to the figure of Mars, not shown here.

PLATE 56 (*b*)

Is an early model of Bellona, probably about 1755, though this particular figure was made to commemorate the accession to the throne of George III. in 1760, and bears on its helmet

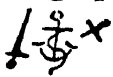
III
—GR—

Although intended for Bellona, it will be seen that the figure-maker has added, as an attribute, the owl of Minerva, possibly with an idea of attributing to the young king the virtues of courage and wisdom.

The owl, however, is of a quite different, and much handsomer, model than that usually attached to the Bow figure of Minerva.

The height of the figure is $7\frac{1}{2}$ ". It has no factory mark.

PLATE 57

Shows an interesting pair of figures representing lovers. Height, $7\frac{3}{4}$ ". Marks . *Circa* 1760. These, too, like most of the Bow earlier figures, were modelled from Meissen originals. (Compare male figure in the Gustave von Gerhardt sale catalogue, 1911, Plate 20, No. 84.) This model was also made at Bow at a somewhat earlier period. The marks are rare—dagger with hilt and anchor with cable, in red; cross in blue, underglaze—due to underglaze blue in the decoration—and are *underneath* the bases.

They have square holes, at back of base, for metal attachments. (See Meissen original inset.)

PLATE 58

(*In Colour*)

We now come to the later period of 1765-75, when the Chelsea hands, thrown out of work by Sprimont's second illness, apprehensive of his factory never starting again—for was he not advertising it for sale?—again found work at the Bow (as also at the Derby and Worcester) factory, bringing with them the Chelsea methods, the Chelsea styles and mannerisms, in some cases, undoubtedly, the Chelsea models in biscuit. From these last, as has been explained in the text, even the most elaborate pieces were easily moulded, and produced without the heavy expense of paying for costly models. Small wonder, then, that the difficulty of distinguishing between these and Chelsea figures of the period 1760-69 is almost insurmountable, especially in view of the fact that the old typical Bow bases seem at the same time to have gone out of fashion. The blued glaze of the preceding period is exchanged for an untinted transparent glaze, often inclined to craze if the biscuit body had not been fired sufficiently, exactly like that used at Chelsea. The gold used is thick, bright, and burnished, like that employed at Chelsea. The marks seem to have been almost entirely discontinued. If put on at all after 1765, they are the anchor and dagger marked in gold, again following the Chelsea example.

How, then, shall we distinguish the Bow from the Chelsea figures, or indeed from the Derby figures, of this period?

Only, apparently, by the holes made in the back of the figures for *ormoulu* attachments, which seem to have persisted, in rare instances, even at this late period; by typical bits of Bow decoration which one knows never to have appeared on any marked Chelsea figure; and, more negatively, by the absence of typically Chelsea styles of decoration that one has noted on marked Chelsea figures, but never seen on a marked Bow piece. An example of

the former is the *dentelle* edging on the brim of the hat on Bow figures, and on Bow figures only; of the latter, the fine thick gold foliage decorating the garments of marked Chelsea figures, but never observed by the author on a *marked* Bow figure at any rate, in the Chelsea style.

The Bow figures of this period often had a very fine deep turquoise blue used in their decoration, and a fine brick red.

The shaped reserve patterns on coloured garments were often bordered with yellow instead of gold, frequently with a line of turquoise and an inner line of yellow.

The well-modelled flowers, usually in pink, with distinct rays of a darker tint, should, the author thinks, be ascribed to Bow. Occasionally the opaque milky blue of the earlier period, and at that time so typical of Bow figures, crops up in unlikely places—as, for instance, the rosette, or bow, of a shoe, or a modelled flower; just as though the painter had come upon a bit of the old colour, left in an odd corner, and made use of it.

In this plate we have a newly modelled version of the old theme, “Liberty and Matrimony”, as represented by a man with a nest of young birds and a girl with an empty cage, the door left invitingly open.

They are modelled with great life and vigour, and make a delightful couple.

These have the brilliant turquoise blue, and the yellow edging to the reserves, mentioned above; the rayed flowers, and other indications of Bow origin. In addition, the same model is found, made at an earlier date, with the typical scrolled Bow base.

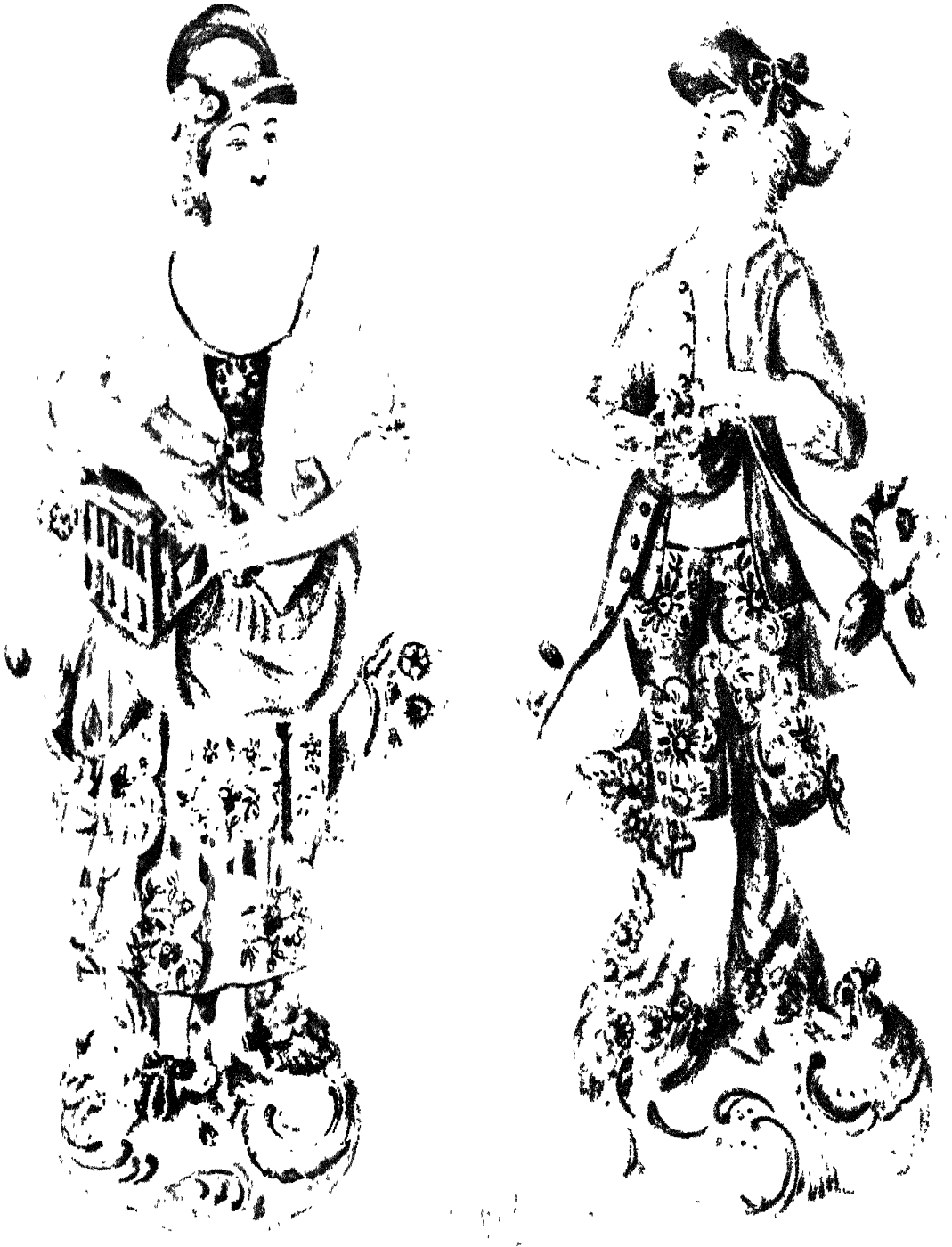
The author has therefore no hesitation in attributing them to Bow, though they are not marked. Height, $8\frac{3}{4}$ ”.

These, however, bring us to

PLATE 59

About which there may be more controversy, though, personally, the author is convinced of their Bow origin.

This is a pair of magnificent figures in Oriental trellis arbours,



A PAIR OF BOW FIGURES OF A YOUTH WITH A NEST OF YOUNG BIRDS, REPRESENTING "LIBERTY",
AND A MAIDEN WITH AN EMPTY CAGE, TYPIFYING "MATRIMONY".
Height: 8 $\frac{3}{4}$ ". Mark. None. Date: 1765-1770. Reference: Page 127. *In the Author's Collection.*

15 $\frac{1}{4}$ " high, arranged as two-sconced candelabra. Period, 1765. Unmarked. They represent a pair of "Idyllic Musicians", or "Piper and Companion".

Two things will at once, and at first sight, strike the experienced collector:

1. That a similar perforated arbour, with a tower, was made at Chelsea. (See Solon's *Old English Porcelain*, Plates 13 and 14.)
2. That the figures resemble well-known, and extremely popular, figures made at that factory (see *Cheyne Book of Chelsea China*, Plate 46), and, consequently, he may be tempted to say, "Oh! but those are surely Chelsea."

On second thoughts, and closer examination, however, he will probably come to the author's conclusion, that they belong to the Bow factory.

One knows that the arbours were made at Chelsea; but when so made, they always contained pseudo-Chinese figures, for which they were, obviously, in character.

One knows, also, that similar arbours were made at Bow, and, in some instances, contained pseudo-Chinese, but much less graceful and appropriate, figures.

One remembers that similar figures to these, without the arbour, were made at Chelsea over a very long period; but one also is well aware that they were made, too, at Bow and at Derby.

On looking at the figures more closely one will notice many points of difference.

Take the case of the male figure; in the Chelsea and Derby examples the head inclines to the right, in the Bow specimen it faces to the front. There are many other points of difference. Among others, the author does not remember a Chelsea, or Derby, example without the accompanying dog and lamb.

The faces and position are quite different.

Then, one has the Bow features already mentioned—the rayed flowers, exactly the same in shape, colour, and treatment, as those on the figures on Plate 58, as also the turquoise and yellow

edging to the reserves; the touches of the early opaque milky blue; the quaint flower decoration in red and blue on the head-dress of the female figure so exactly similar to that found, in the patterned reserves, on the dress and breeches of the pair of marked Bow figures, *circa* 1760, shown in Plate 45. These indications, taken in the aggregate, leave little doubt that this pair of figures was made at Bow. The bases are picked out with the brilliant turquoise and bright crimson, which was not used on Chelsea bases of this period.

One curiosity is the return to natural flower decoration on some of the garments, a form of decoration which belonged to a much earlier period. Such flowers, however, favour the Bow, not the Chelsea, manner. These figures in perforated trellis arbours, with a tower on the top, were *tours de force*, very difficult to mould, put together and fire in the oven and kilns. They were therefore costly, and but rarely made, and then, only for rich and important customers.

PLATE 60

Frontispiece (in Colour)

Represents the male figure of a piper, in a perforated trellis arbour, 15½" high, from the last plate, but enlarged and shown in colours. For full description see above, under Plate 59.

PLATE 61

This shows an interesting pair of figures, 7" high, of the later period, *circa* 1763-68, of which the Harlequin is the earlier, *i.e.* about 1763, being marked with the anchor and dagger in red, and the Columbine the later, *i.e.* about 1768, being marked with the anchor and dagger in gold. A Meissen workman's hands are very evident in both the modelling and in the origin (not in the actual painting) of the decoration of these figures. The bases, picked out in gold, are unusual, and of the late period. The flower with rayed-out foliage is a typical piece of Bow figure-

painting, and would, of itself, have been sufficient to indicate the Bow origin of the figure, had it been unmarked.

This type of decoration will be found on many Bow figures (see Plates 33A and 44), covering a long period.

These two figures, one of many models of Bow Harlequin and Columbine, are sometimes found together—making a group on one base.

The Harlequin is marked in red *under* the base; the Columbine is marked in gold on the *back* of the base, following the example of the gold-anchor-marked Chelsea figures.

The former has the anchor first and dagger last; the latter has the dagger first and anchor last.

PLATE 62

In this illustration we have a pair of more typically native Bow figures, made at a period when Bow had more or less emerged from the mere copying of Meissen models and was producing its own models. They have been called, very aptly, "The Idyllic Musicians". Height, $7\frac{3}{4}$ ", $7\frac{1}{2}$ ". Marks ● and F. *Circa* 1765.

They have typical Bow decoration and flowers, and are interesting in that the mould for making the triangle for the female figure was excavated by Mr. Toppin on the Stratford-le-Bow site of the factory.

The marks are a blue dot on the man and a blue F on the girl, both *underneath* the bases.

PLATE 63

Shows an example of the classical figures of the earlier period, *circa* 1763. They represent Apollo and Diana. Apollo is an altogether different model to any made at Chelsea or Derby. The style of colouring and of decoration is purely Bow.

Diana was made at both Chelsea and Derby, as well as at Bow; but the Chelsea model is a much larger figure, with a deer


couchant at her feet, while the Derby example is the rare, but well-known, figure modelled by Spängler, with a large crescent moon, fashioned with a face in it, on her head, a modelled porcelain bow in her hand, and a hound at her side. The Bow Diana shows many points of difference. She is a graceful, sprightly figure, modelled with great life and vigour. While following the same general design as the Chelsea and Derby models, it is quite evident that she has been modelled by an entirely different hand. The bow is a mere socket for a metal attachment. The crescent is smaller than the Derby, and has no face. The dog is quite unlike, in treatment and in posture, and the base is one used at Bow. The hair, in both figures, is auburn—never found on Chelsea or Derby, though seen on Bristol, figures.

The robe of Diana has the deep, brilliant, turquoise blue for its ground colour, with the yellow line edging instead of gold. The paste is of the dense-textured, hardish frit body, and the glaze brilliant, tinged with cobalt, and thin. Height of figures, $7\frac{3}{4}$ ". No mark. *Circa 1763.*


PLATE 64

On this plate are shown a number of small photographs of Meissen figures, from which many of the Bow porcelain figures, illustrated in the preceding plates, have been modelled. By comparing these, the reader will be able to note the differences, in design and execution, between the two factories, and, while realising the very large extent to which Bow is indebted to Meissen, and especially to her great modeller, Kändler, for the models of the figures produced at the Stratford-le-Bow factory, may yet legitimately rejoice in the distinctively English charm of atmosphere and decoration, soft paste and limpid glaze, with which Bow has endowed them.

MARKS ON OLD BOW PORCELAIN

I750-I760.  in underglaze blue
and in overglaze red.

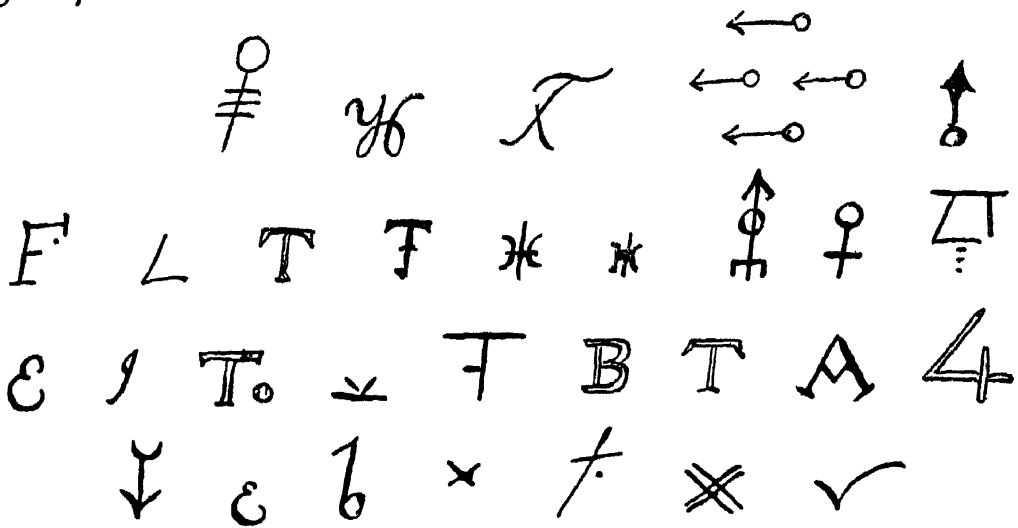
1750-1760. ~~Q~~ in underglaze blue
and in overglaze black, brown, and neutral tint.

1750-1760.  incised and in overglaze black and brown.

1750-1755. *B B B* incised and in
crimson.

1750-1755.    incised and in blue underglaze.

1750-1760. Workmen's marks:


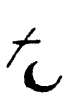


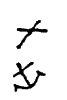
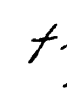
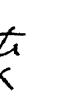

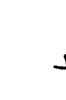
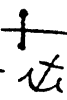









and many others. ~~RM.f.~~


Numbers in underglaze blue and overglaze black:


/ to 49


1758-1769.  in red.

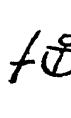
 in blue.         

1750 to 1755.     in gold (1765).    1750 to 1755. in blue underglaze. in blue underglaze.


 Anchor with cable and dagger in red enamel, small cross in blue underglaze.


 in blue underglaze.


 in brown.


 First two marks in red enamel, third in blue underglaze.


The anchor appears sometimes first, at other times second; sometimes with annulet, at others without; sometimes with barbs, at other times without; sometimes (but rarely) with cable, usually without. Wherever there are three marks, the anchor and dagger are in red, and the third mark in blue.

 First two in red enamel, third in blue underglaze.

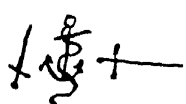
 Crescent in blue underglaze, dagger intersecting anchor in red enamel.

 Crescent in blue underglaze, dagger and anchor in red enamel.

 Dagger and anchor in red enamel, round dot in blue underglaze.

 in red enamel.

NOTE.—The author has never seen an *open* crescent on Bow china. It is always solid.



The first two marks in red enamel, the third in blue underglaze.



in red enamel.



The anchor and dagger in red enamel, the anchor being painted over an *E* in underglaze blue. This underglaze blue *E* is found on the sauce-boats attributed by the author to Bow, by Spelman to Lowestoft (see *Lowestoft China*, Plate LXXXVII.), and by Mr. Wallace Elliot in his article in the *Connoisseur* of November 1925 to Lowdin's pottery, Bristol. Chaffers says it also appears on early Derby porcelain. The anchor and dagger in red in juxtaposition are at any rate proof that the painter who used this mark worked at Bow, wherever else he may, or may not, have worked.



in red enamel.



NOTES AND REFERENCES

NOTE 1.—Frye's obligation to Brooks for instruction in enamel firing, printing and painting on enamel, etc. It is not suggested that Frye learnt these at York House, Battersea, which started operations, as far as can be ascertained, about 1750, or six years or more after the opening of the Bow factory. Some writers are of opinion (and the author is inclined to concur) that the operations at Heylyn's glass-house at Bow were more of an experimental nature than a regular business and turn-out of porcelain.

Frit porcelain (as the author prefers to term soft porcelain, so called) has usually been evolved from a glass base. In other words, ordinary transparent glass has been taken as the base, and whiteness and translucent opacity obtained by adding a proportion of white infusible earth to this base, or by a second heating and annealing. Such was the case with Réaumur's porcelain; with the early experiments of the Duc d'Orleans; with the Lowdin factory at Bristol; with Tschirnhaus's first experiments in Germany; with the Medici porcelain, etc.

This was first attempted in molten form in the crucible, afterwards by fritting, levigation, and wet mixing.

NOTE 2.—From John Bowcocke's memorandum-book it would appear that Heylyn was a glass-ware merchant and a manufacturer of glass-ware. See entries May 7, 1756, which prove the existence of the glass-house in juxtaposition to Mr. Heylyn at that date, as also in conjunction with Weatherby and Crowther's porcelain factory; as well as the existence of two separate concerns, each with its separate accounts.

See, too, entry April 28, which proves Heylyn's connection at that date with the china factory; but only from outside. As also see entry for August 30, 1756.

In addition it would appear that this glass-ware was made at Bow; the probability being that it had been made there for many years before porcelain ware was attempted. This glass-works may, indeed, have been

one of the lineal descendants of the Venetian glass-workers introduced into London by the Duke of Buckingham.

The manufacture of glass and porcelain are kindred industries, and have frequently led from the one to the other, as in the case of the Lowdin glass-house at Bristol, the glass-works at Liverpool, the glass furnace of the Duc d'Orleans in France, the glass manufactories of Venice, etc.

See also Chaffers' *Marks and Monograms*, 1906 ed., p. 901. "Memorandum-book of John Bowcocke for 1758 :—Bowcocke was at Dublin for the first eight months *receiving consignments of glass and china* from the works, which were mostly sold by auction." The author contends glass from Heylyn at Bow, china from Weatherby and Crowther at Stratford-le-Bow.

The paragraph from the *London Chronicle* of 1755, quoted by Jewitt, vol. i. p. 214, reads :

"Yesterday four persons, well skilled in the making of British China, were engaged for Scotland, where a new porcelain manufacture is going to be established in the manner of that now carried on at Chelsea, *Stratford, and Bow.*"

China had originally been made at the Bow factory.

Stratford and Bow factories were no doubt carried on together ; but Stratford made porcelain and Bow made glass.

It may be urged against this contention of the early Bow factory of Heylyn and Frye at Bow, Middlesex, followed by the later Stratford-le-Bow factory of Weatherby and Crowther at Stratford-le-Bow, Essex, that in contemporary documents, such as Wm. Duesbury's account books of 1751-53, the factory is spoken of as Bow, and the goods made there as Bow figures, etc. But what about Craft's inscription on his bowl, where he distinctly says "the Bow China factory (as opposed to the Bow Glass factory) at Stratford-le-Bow, Essex" ? Then again, every one, who has had practical experience of these matters, knows that a name once given, at any rate in the pottery trade, sticks for ever. The Bow china was first made at Heylyn's glass-house at Bow, therefore it was Bow china, and always will be Bow china, even though the manufacture was moved, a short distance off across the river, to the "New Canton" factory of Weatherby and Crowther at Stratford-le-Bow.

After the discoveries of Mr. Higgins in 1867 and Mr. Toppin in 1921, it is impossible to contend that the Bow porcelain was made, after 1750, at anywhere else than at Stratford-le-Bow. Consequently the author claims that the very name of the porcelain, "Bow", strengthens his contention that it was first made at Bow.

Note, also, that in the advertisement put in Aris's *Birmingham Gazette* in November 1753, the factory is called by the proprietors themselves "the china house *near* Bow".

Bow being the more important place with its well-known bells, whereas Stratford-by-Bow was only a comparatively small place.

NOTE 3.—It may be urged against this theory that Heylyn is described in the patent of 1744 as a merchant, whereas if he had owned the glass-house he would be described as a glass-maker or manufacturer. But the author's contention is that Edward Heylyn had a warehouse also, for the sale of his glass, and was probably most of his time there. In this he would be a merchant.

It might equally be urged that Frye, whose main source of livelihood, at that time, was engraving, should have been termed "Engraver", whereas he is styled "Painter".

NOTE 4.—Chaffers' *Marks and Monograms*, 1906, p. 911, second paragraph.

NOTE 5.—If, as the author contends, the Bow ware, made before 1750 by Heylyn and Frye, was made at Heylyn's glass-house at Bow proper, it is evident that none of the fragments and pieces of porcelain excavated on the site of the New Canton works at Stratford-by-Bow (see Bow factory's advertisement in Aris's *Birmingham Gazette* of November 1753, in which the proprietors call it "the china house *near* Bow"), in 1867 and 1921, represents the earliest Bow ware made between 1744 and 1749 by Heylyn and Frye; but only the ware made, at the New Canton works on the Essex side of the river Lea, by Weatherby and Crowther.

This, therefore, leaves the question of what is the earliest Bow porcelain once more in the air. An exciting chase indeed for the collector and dealer!

As expressed in the text, the author thinks there was not very much made, and that little, of an experimental type, fired in a glass oven, or else in a small experimental ware kiln. It would, practically all, be either white glazed, plain, or decorated with gold, rarely; but blue underglaze mostly. It would be made of the "Cherokee Indian Earth" or "Unaker" from America, which was probably china clay or Kaolin, mixed with powdered glass or frit.

NOTE 6.—In proof of this we have the fact that no fragments or remains of blue underglaze printing on porcelain were discovered, either

by Mr. Higgins in his excavations on the site of the Bow factory on the south side of Stratford High Street in 1867, or by Mr. Toppin in his excavations on the north side of Stratford High Street in 1921; though three specimens of overglaze transfer printing were found by the latter.

It was probably at Worcester, about 1770, that blue underglaze printing on porcelain first came into use, as so often happens in these cases, to neutralise the strike of the painters in underglaze blue, which took place there about that time.

If this is so, it follows that (1) no specimen of porcelain with underglaze blue printing is of earlier date than 1770; (2) that no specimen with underglaze blue printing can be ascribed to Longton Hall, which factory closed down in 1758; recent discoveries by Mr. Entwistle, the curator of the Liverpool Museum, would seem to prove that the pieces of this character, hitherto ascribed to Longton Hall, should be placed to the credit of one or other of the many porcelain factories, which followed Richard Chaffers, in Liverpool; (3) that any Lowestoft blue-printed specimens must be dated not earlier than 1770.

NOTE 7.—See *Burlington Magazine* for May 1922, Mr. Toppin's article; also Chaffers' *Marks and Monograms*, 1906, p. 908 and on.

NOTE 8.—Phosphatic porcelain is porcelain composed of a body containing a considerable, or the major, proportion of calcined bones; chemically this substance contains phosphoric acid and lime.

NOTE 9.—See Jewitt's *Ceramic Art in Great Britain*, 1878 ed., vol. i. p. 215.

NOTE 10.—Copy of inscription on Craft's bowl in the British Museum (Jewitt's *Ceramic Art in Great Britain*, 1878, vol. i. p. 201):

“ This bowl was made at the Bow China Manufactory at Stratford-le-Bow, Essex, about the year 1760, and painted there by me, Thomas Craft: my cipher is in the bottom. It is painted in what we used to call the old Japan taste, a taste at that time much esteemed by the then Duke of Argyle; there is nearly two pennyweight of gold—about 15 shillings; I had it in hand, at different times, about three months; about two weeks time was bestowed upon it; it could not have been manufactured, &c. for less than £4. There is not its similitude. I took it in a box to Kentish Town, and had it burnt there in Mr. Gyles's kiln, cost me 3s.; it was cracked the first time of using it. Miss Nancy Sha, a daughter of the late Sir Patrick Blake, was christened with it.

"I never used it but in particular respect to my Company, and I desire my legatee (as mentioned in my will) may do the same.

"Perhaps it may be thought I have said too much about this trifling toy; a reflection steals upon my mind, that this said bowl may meet with the same fate that the manufactory where it was made has done, and like the famous cities of Troy, Carthage, &c., and similar to Shakespear's Cloud Cap't Towers, &c.

"The above manufactory was carried on many years under the firm of Messrs. Crowther and Weatherby, whose names were known almost over the world; they employed 300 persons; about 90 painters (of whom I was one), and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that of Canton in China; the whole was heated by two stoves on the outside of the building, and conveyed through flues or pipes and warmed the whole, sometimes to an intense heat, unbarable (*sic*) in winter. It now wears a miserable aspect, being a manufactory for turpentine and small tenements, and like Shakespear's baseless fabric, &c. Mr. Weatherby has been dead many years; Mr. Crowther is in Morden College, Blackheath, and I am the only Person of all those employed there who annually visit him.

"T. CRAFT, 1790."

NOTE 11.—Sarah Frye, afterwards Sarah Wilcox. Chaffers calls her Catherine Wilcocks; but in this apparently he is mistaken, for in the wages-sheet of Wedgwood and Bentley's painters and workmen at their Chelsea decorating establishment in October 1774, in Messrs. Josiah Wedgwood and Sons, Ltd.'s possession, the names of her husband and herself appear as Ralph Wilcox and Sarah Wilcox. It would seem, too, that Sarah was the better painter of the two, for she gets a guinea for six days' work, against her husband's 15s. for the same period.

NOTE 12.—George Sigismond. This name appears in Wedgwood and Bentley's wages account as George Sieg-Mond; but is probably an illiterate foreman's way of spelling Sigismond. It would seem from the small wages paid, 10s. 6d. for six days, that this would be a youth—probably the son of the Meissen painter working at Bow.

NOTE 13.—Nightingale's contributions towards the *History of Early English Porcelain*, 1881, p. xlix:

"To be sold by Auction
By Mr. LAMBE

"at his house in Pall Mall, St. James's on Monday the 10th of April 1758 and the five following days (by order of the Proprietors of the Bow Manufactory of Porcelain).

" All the intire stock of their Warehouse, on the Terras in St. James's Street, they having intirely quitted the same ; consisting of fine Epergnes, Chandeliers, Branches decorated with Flowers and Figures, fine Essence Pots, beautiful Groups, and other figures of Birds, Beasts, Jars, Beakers, Bottles, &c. Services of Dishes and Plates, Sauceboats, Bowls, Compleat Tea and Coffee Equipages, a large assortment of fine Enamel and fine Partridge Sets, which are most beautifully painted by several of the finest Masters from Dresden, made up in Lots proper for the Nobility and private Families.

" There is a large quantity of the Chelsea Manufactory among the stock.

" The whole to be viewed at the time of Sale, which will begin each Day punctually at Twelve."

NOTE 14.—See Chaffers' *Marks and Monograms*, 1906 ed., pp. 953, 954.

" To be sold by Auction, by order of the Assignees, on Monday next, June 8, 1756, and the following days, at York Place, at Battersea, in Surrey—The . . . of Stephen Theodore Janssen Esq. consisting of . . . belonging to the manufactory ; also a great number of Copper-plates beautifully engraved by the best hands ; some hundred dozens of Stove plates and Dutch tiles, painted and plain. . . ."

NOTE 15.—Ll: Jewitt's *Ceramic Art in Great Britain*, 1st ed., 1878, vol. i. p. 112 :

" In 1744, Edward Heylyn, in the parish of Bow, in the county of Middlesex, merchant, and Thomas Frye, of the parish of West Ham, in the county of Essex, painter, took out a patent, and early in the following year enrolled their specification, for the making of china and porcelain ware. This specification, which is deeply interesting, is as follows :—

" Whereas His most Excellent Majesty King George the Second, by His Royal Letters Patent, under the Great Seal of Great Britain, bearing date at Westminster, the Sixth day of December, in the eighteenth year of His reign, reciting that whereas we, the said Edward Heylyn and Thomas Frye, had, by our Petition, humbly presented unto His said Majesty that we had, at a considerable expence of time and money in trying experiments, applyed ourselves to find out a method for the improvement of the English earthenware, and had at last invented and brought to perfection ' A NEW METHOD OF MANUFACTURING A CERTAIN MATERIAL, WHEREBY A WARE MIGHT BE MADE OF THE SAME NATURE OR KIND, AND EQUAL TO, IF NOT EXCEEDING IN GOODNESS AND BEAUTY, CHINA OR PORCELAIN WARE IMPORTED FROM ABROAD ' ; which Invention we, the Petitioners, apprehended would be of vast advantage to the kingdom, as it would not only save large sums of money that were yearly paid to the Chinese and Saxons, but also

employ large numbers of men, women, and children ; and that as many and as great benefits would arise therefrom to this nation, as from the woollen or iron manufactories, in proportion to the numbers of people that would be employed therein, His Majesty did therefore, of His especial grace, certain knowledge, and meer motion, give and grant unto us, the said Edward Heylyn and Thomas Frye, our extors, admors, & assigns, His especial licence, full power, sole priviledge & authority, to make, use, exercise, and vend our said Invention in that part of Great Britain called England, Dominion of Wales, and Town of Berwick-upon-Tweed, to hold to us, the said Edward Heylyn and Thomas Frye, our extors, admors, and assigns, for the term of fourteen years from the date of the said recited Letters Patent. In which said Letters Patent there is contained a provisoe, that if we, the said Edward Heylyn and Thomas Frye, should not particularly describe and ascertain the nature of our said Invention, and in what manner and of what materials the same was to be performed, by an instrument in writing, under our hands and seals, or the hand and seal of one of us, and cause the same to be inrolled in His Majesty's High Court of Chancery, within four calendar months after the date of the said recited Letters Patent ; that then the said Letters Patent, and the libertys and advantages thereby granted, should cease and be void, as in and by the same Letters Patent (relation being thereunto had) may more at large appear.

“ Now KNOW YE, that we, the said Edward Heylyn and Thomas Frye, in pursuance of the said provisoe, contained in the said recited Letters Patent, do hereby describe and ascertain the nature of our said Invention, and the manner and of what material the same is to be performed, as hereinafter is mentioned (that is to say) :—

“ The material is an earth, the produce of the Chirokee nation in America, called by the natives unaker, the propertys of which are as follows, videlicet, to be very fixed, strongly resisting fire and menstrea, is extreemly white, tenacious, and glittering with mica. The manner of manufacturing the said material is as follows:—Take unaker, and by washing sepearate the sand and mica from it, which is of no use ; take pott ash, fern ash, pearl ash, kelp, or any other vegetable lixiviall salt, one part of sands, flints, pebbles, or any other stones of the vitryfying kind ; one other part of these two principles form a glass in the usual manner of making glass, which when formed reduce to an impalpable powder. Then mix to one part of this powder two parts of the washed unaker, let them be well worked together until intimately mixed for one sort of ware ; but you may vary the proportions of the unaker and the glass ; videlicet, for some parts of porcelain you may use one half unaker and the other half glass, and so in different proportions, till you come to four unaker and one glass ; after which knead it well together, and throw it on the wheel, cast it into moulds, or imprint it into utensils, ornaments, &c. ; those

vessells, ornaments, &c., that are thrown, should be afterwards turned on a lathe and burnished, it will then be in a situation to be put into the kiln and burned with wood, care being taken not to discolour the ware, otherwise the process will be much hurt. This first burning is called biscuiting, which, if it comes out very white, is ready to be painted blue, with lapis lazuli, lapis armenis, or zapher, which must be highly calcined and ground very fine. It is then to be dipt into the following glaze:—Take unaker forty pounds, of the above glass ten pounds, mix and calcine them in a reverbatory; then reduce, and to each pound when reduced add two pounds of the above glass, which must be ground fine in water, and left of a proper thickness for the ware to take up a sufficient quantity. When the vessells, ornaments, &c., are dry, put them into the kiln in cases, burn them with a clean wood fire, and when the glaze runs true lett out the fire, and it is done, but must not be taken out of the kiln till it is thorough cold.”

In 1748 Thomas Frye took out another patent, the specification for which, enrolled March 17, 1749, is as follows :

“ WHEREAS His Most Excellent Majesty King George the Second, by His Letters Patent under the Great Seal of Great Britain, bearing date the Seventeenth day of November, in the twenty-third year of His reign, did give and grant unto me, the said Thomas Frye, His especial licence that I, the said Thomas Frye, during the term of years therein expressed, should and lawfully might make, use, exercise, and vend my ‘ NEW METHOD OF MAKING A CERTAIN WARE, WHICH IS NOT INFERIOR IN BEAUTY AND FINENESS, AND IS RATHER SUPERIOR IN STRENGTH, THAN THE EARTHENWARE THAT IS BROUGHT FROM THE EAST INDIES, AND IS COMONLY KNOWN BY THE NAME OF CHINA, JAPAN, OR PORCELAIN WARE ’ ; in which said Letters Patent there is contained a proviso obliging me, the said Thomas Frye, by a writing under my hand and seal, to cause a particular description of the nature of the said Invention, and in what manner the same is to be performed, to be inrolled in His Majesty’s High Court of Chancery within four Kalendar months after the date of the said recited Letters Patent, as in and by the same (relation being thereunto had) may more at large appear.

“ NOW KNOW YE, that in compliance with the said provisoe, I, the said Thomas Frye, do hereby declare that the said Invention is to be performed in the manner following (that is to say) :—

“ As there is nothing in nature but by calcination, grinding, and washing will produce a fixed indissoluble matter, distinguished by the name of virgin earth, the properties of which is strictly the same whether produced from animals, vegetables, or fossills, no other difference arising from the process but that some bodies produce it in greater quantities than others, as all animal substances, all fossills of the calcarious kind,

such as chalk, limestone, &c. ; take therefore any of these classes, calcine it till it smokes no more, which is an indication that all the volatile sulphurous parts are dissipated, and that the saline are sett loose ; then grind and wash in many waters to discharge the salts and filth, reiterate the process twice more, when the ashes or virgin earth will be fit for use ; then take of these ashes two parts, one part of flint, or white peble, or clear sand, either producing the same effect, which mix together with water and make into balls or bricks, and burn them in a feirce fire, then grind it fine, and it is ready to be mixed with one third part of its weight of pipe-clay, and temper it well, when it is fit to be thrown on the wheel, which, when finished and dry, is to be burned as all other pottery ware, till it is transparent and of a fine colour, then to be painted with smalt or zaffer, as it is required to be deeper or paler, and it is ready to be glazed with the following preparation:—Take saltpetre one part, red lead two parts, sand, flint, or other white stones, three parts. To make a glass, melt it well and grind it, to every twenty pounds of which add six pounds of white lead, adding a small portion of smalt to clean the colour ; mix it well and glaze the ware, which is done by dipping in the vessell and setting it on to dry, when it must be put in cases, and burned as above with wood, till the surface of the ware is clear and shining, and it is finished.”

NOTE 16.—Chaffers' *Marks and Monograms*, 1906 edition, pp. 912, 913 :

“ ‘ Il ose encore représenter qu'il est d'autant plus avantageux pour l'état qu'il ait réussi, qu'un nouvel établissement qui vient de se former en Angleterre d'une manufacture de porcelaine qui paroît plus belle que celle de Saxe, par la nature de sa composition, occasionnerait la sortie de fonds considérables de la France, s'il n'étoit parvenue à pouvoir procurer à ce royaume ce qu'on auroit été chercher à grands frais chez l'étranger.'—Arrêt du Conseil d'État du Roy, qui accorde à Charles Adam le privilège pour l'établissement de la manufacture de porcelaine façon de Saxe, au Château de Vincennes du 24 juillet 1745.”

Translation

“ ‘ He ventures also to represent that it is by so much the more to the advantage of the State that he should succeed, inasmuch as a new Company, which has just been formed in England for the manufacture of porcelain, which seems to be more beautiful than that of Saxony, by the nature of its composition, will cause the departure from France of considerable sums of money, if he is not put in a position to provide in this realm that which would have to be sought at high cost in a foreign land.'—Decree of the King's Council of State, which accords to Charles Adam the privilege of establishing a manufactory for making porcelain in the Château de Vincennes, dated the 24th July 1745.”

NOTE 17.—Sprimont's three periods of ill-health.

Nicholas Sprimont, the owner of the Chelsea porcelain factory, had three periods of ill-health and consequent business incapacity, viz. :

(1) During the major portion of the years 1757 and 1758.

(2) During the major portion of the years 1763 and 1764, when he actually advertised the factory for sale.

(3) During the major portion of the years 1768 and 1770, resulting in his death.

During the first period, many of the Chelsea workmen sought and found work at the Bow factory ; some at Worcester and Derby.

During the second period, most found work at Worcester, this being the year of Crowther's bankruptcy ; but when Bow resumed work at full time, many came back and went there, preferring work in London near their homes.

During the third period, workmen again found work at Bow, Worcester, and Derby.

NOTE 18.—EXCERPT from the *Art Journal* for 1869, p. 203 :

" In trenching a drain from the manufactory into the sewer, the workmen, at about eight or ten feet from the surface, came upon the debris of the old Bow China Works.

" Mr. Higgins, Jun., who is attached to the match-manufactory, received his first intimation of the *trouvaille* from perceiving fragments of delicate biscuit china in the hands of some children, who had picked them up as playthings. This led him to keep strict watch over the excavation, and, by permission of the proprietors, the ground remained open for a few months, and, as leisure permitted, he examined the earth for some distance immediately round the spot. Limited as the space was, he found a great quantity of specimens, which he and his sister, Miss Higgins, have taken the pains to arrange carefully in trays, and through their kindness we are enabled to describe some of the more interesting examples.

" Although fragmentary, they are particularly interesting, as showing us the various descriptions of ware made at Bow, verifying its products, and enabling us to identify not only the paste and glaze, but the methods of ornamentation.

" The spot where the excavations were made is supposed to have been where one of the kilns formerly stood ; this is borne out to a certain extent by the presence of a quantity of bricks cemented together, the inner surface having become vitrified by the heat of the kiln ; and also by a vast number of broken saggars, or cases of baked earthenware, used to contain the china, and protect it from the flame and ashes in the kiln. One of these saggars, of cylindrical form, measures 10 inches in diameter by

8½ inches in height ; it had three rows of holes pierced through the sides, at equal distances from top to bottom, into which clay pegs (like large clout nails) were inserted, to support the circular platforms within, at convenient distances, on which the china articles rested while baking. The Cockspur, or point, used to separate the china is a simple cone of baked clay, not the usual form, which is like the caltrop, having always three points below and one only uppermost. Large pieces of china clay were found, some in a soft, soapy state, others hardened ; bones of animals, which entered into the composition of the paste, as well as calcined flints and pieces of quartz, used in making the frit or glaze ; a number of circular medallions of baked clay, from two to six inches in diameter—one was marked on each side with H and M cut into the clay. All the fragments of vessels discovered are of porcelain biscuit : not a piece of Delft or common earthenware was found among them : some few are glazed, but these form the exceptions.

“ The first we shall notice, and probably the earliest manufacture, are the pieces decorated with blue painting : the designs are painted in mineral colour, on the biscuit, and have not been glazed or burnt in. These designs are principally of Chinese landscapes, flowers, figures, and birds.

“ A very frequent pattern of simple character in the blue ware is three hanging branches of willow leaves (see Plate 9 (b)). Among the rest is a mottled ground plate with white angular medallions of light blue scenery. The only variations in colour are a cup with green leaves and lake flowers, and a fragment painted in lake *camaieu*, with a castellated mansion, of high finish : these two are glazed. Not a single specimen of blue-printed china was discovered : all are painted with a brush. This is not at all surprising, for it must be remembered they are all unfinished pieces, which have never been out of the factory ; and, when this decoration was required, they were sent to Liverpool to be printed.

“ The next division consists of biscuit china, fragments of services ornamented in relief, the favourite pattern being the Mayflower. The hawthorn is represented quite after nature, with its thorny branches and blossom. About a dozen of the moulds for stamping these flowers were also found quite perfect ; they are of biscuit, three inches by two and a half in diameter.

“ Another mould is of two roses and leaves on a stalk (see Plate 2 (c)). The raised figures on the biscuit are remarkably sharp ; but the application of the glaze fills up the spaces.

“ The other decorations in relief are the basket pattern, over-lapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf, another of different pattern painted blue. In this extensive collection we find milk-pots, cups, cans, and saucers, openwork baskets, octagon plates, cup-handles, lion's-paw feet, small pots for colour or rouge ; but not a single piece has any mark which

can be assigned to the fabrique. One of the cups has the name of 'Norman' written on it in pencil—perhaps the name of one of the painters. Among other relics are pieces which have been injured in the kiln by falling into ugly and distorted shapes, plates and saucers that have inadvertently gone in contact with each other and could not be separated.

"There is a great variety of china biscuit knife-handles, some plain, others with rococo scrolls in relief, heightened with blue.

"Some few pieces of an ornamental character are among the debris. The foot of a salt-cellar beautifully modelled in biscuit, formed of three shells, with smaller shells and seaweed between; the upper shell, to hold the salt, is wanting. A sketch of it is here given (see Plate 3 (a)). To these may be added the foot of a large centre ornament of the same character as the last, to hold sweetmeats, also modelled by hand in shells of all sorts, rock-work, coral, seaweed, &c., with three escalop shells: this has had one or more tiers above, but broken off at stem. Some natural shells were found which served as copies. There are two pug-dogs nearly perfect, with collars, on which are roses. Two handles, in form of female heads, in high relief, for tureens and other large bowls; and a man's head, with a high cap and feather, nicely modelled; also the body of a female figure in biscuit, with laced bodice.

"The Bow paste is exceedingly hard, and the fracture very close and compact; consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of egg-shell thickness. The colour is a milky white."

NOTE 19.—

A LIST of Objects and Fragments of Old Bow Porcelain tabulated from Mr. A. J. Toppin's article, "Bow Porcelain: Some Recent Excavations on the Site of the Factory", published in the *Burlington Magazine*, Number ccxxx. vol. xl. p. 224.

Sprigged Ware.—About eighty small fragments of the well-known prunus pattern in relief (cp. Plates 2 and 13), parts of cups and saucers, small mugs, and teapots.

Three moulds for relief ornament $3" \times 2\frac{1}{8}"$, in biscuit.

Moulded Ware.—Small parts of moulded sauce-boats and pickle-stands (see Plate 9), parts of a *trembleuse* saucer, with large pine cone ornament in relief, and portions of a cup with the same pattern but smaller scale.

Blue-and-white Pieces.—Including parts of plates, cups, and saucers (see Plate 8, showing saucer with Oriental figure of man holding axe—the "Image pattern"—in underglaze blue), bowls, teapots, and sauce-boats. The designs, as is usual with underglaze blue ware, are mostly copies and adaptations from Oriental originals; those painted with flowers often

showing the peony, those with landscapes the willow pattern, some with powder-blue ground and fan-shaped reserves, made also at Worcester and Lowestoft (see Plate 10), others with the dragon pattern, made at practically all the English potteries. Many with diapered borders of various designs.


Coloured Pieces.—About sixty pieces of small size, decorated with the Bow opaque purple, red, green, blue, and yellow enamels; but including only one piece of Kakiemon decoration.

The few traces of gilding found were usually on pieces decorated in underglaze blue with overglaze red enamel touches.

Transfer-printed Pieces.—Of these only three fragments were discovered, viz. two pieces of a saucer decorated with Chinese utensils in outline, coloured by hand, and another not described.

There were no examples of blue underglaze printed pieces found.

Biscuit Pieces.—Of these the bulk of the finds consisted, and included fragments of plates, mugs, cups and saucers, teapots, bowls, sauce-boats, tureens and covers (see Plates 9 and 14), vases, figures, etc. (see Plates 7 and 39). Some of these were of early date, others of a later period. Some were thickly potted, others of almost egg-shell thinness. Some were hard to the file, others soft. Many of the lids (or covers), mainly of teapots, were plain; others were fluted. Some had flower spray knobs somewhat like the Worcester, others had plain or turned knobs. A lobate cover for a tureen, with spoon hole, had a fruit and leaf knob (see Plate 14).

Figures.—But few fragments of these were recovered. Some of these were identified as portions of the figures of General Wolfe and the Marquess of Granby, which are usually marked with the  mark; others were parts of the Bow "sporters", a man with a gun and a dog; girl with a bird, usually marked with anchor and dagger in red (see Plate 46). A shield similar to that seen on the Bow figure of Mars and the base of figures shown on Plates 7 and 39 complete the tale of figure pieces.

Moulds and Models were found in biscuit, in lead, and in earthenware. These included moulds for applied flowers (also found by Mr. Higgins in 1867), one for making a small triangle for a musician figure (see Plate 62), moulds for forming the tree-trunk supports at the backs of figures (one of these 11 inches high), moulds for large dishes, for sweetmeat dishes, and handles of various sorts.

Saggers and Supporting Pegs.—Most of the saggers were of the kind pierced with triangular holes, through which clay pegs or supports were thrust to hold up a second (or more) bottom or tray for plates or for flat or short pieces. Similar saggers were found in the excavations at Shaws Brow, Liverpool.

Materials found included clay or body, bones, oyster shells, flint, and glass.

Marked Pieces appear only to consist of numbers (all in underglaze blue and on pieces decorated in blue underglaze (see Plate 16)) ranging from 10 to 31. Mr. Toppin remarks that the portion of a rustic base in red clay biscuit found, which he supposes to have been a model, was incised with a crescent and a cross. The author, however, thinks that these must have come from the Elers or Astbury potteries, and probably belonged to a workman.

Characteristics of Pieces found.—Mr. Toppin says that the body varied considerably, as did also the execution and workmanship.

He mentions particularly that some of the potting “was quite up to the Worcester standard”; so where goes Mr. R. L. Hobson’s test of Worcester in the neatness of the foot rim?

Other pieces had a greenish translucency; so there goes another Worcester test, in which the author has long ceased to trust.

Several pieces, says Mr. Toppin, would certainly (from the paste and glaze?) have been classed as Lowestoft. Some pieces had a soft, smooth glaze (such as the author terms unctuous or oily-looking), others a thinner, brilliant glaze. Crazing, speckling, and staining were present on pieces. As usual, blue-and-white pieces had a blue-tinged glaze; on other pieces, where the glaze had run thickly, it had a greenish tint.

Collectors are strongly advised to read this most interesting article.

NOTE 20.—*English Porcelain*, 1911, by Sir A. H. Church.

NOTE 21.—

EXCERPTS from Nightingale’s *Contributions towards the History of Early English Porcelain*, 1881

In Aris’s *Birmingham Gazette* of March 5, 1753, the following advertisement appears (a nearly similar one was inserted in the *Derby Mercury* of March 9 in the same year):

“BOW CHINA WAREHOUSE

“Was opened on Wednesday the 7th February, near the Royal Exchange in Cornhill, with a Back Door facing the Bank, in Threadneedle-street, for the Convenience of all Customers both in Town and Country; where all Sorts of China will continue to be sold in the same Manner as formerly at Bow, with Allowance made to wholesale Dealers.

Another advertisement from the Bow proprietors was inserted once in Aris's *Birmingham Gazette* for November 5, 1753 :

" This is to give Notice to all Painters in the Blue and White Potting Way, and Enamellers of China-Ware, that by applying at the Counting House at the China-Works near Bow, they may meet with Employment, and proper Encouragement, according to their Merit ; Likewise Painters brought up in the Snuff-Box Way, Japanning, Fan-painting, &c. may have Opportunities of Trial ; wherein, if they succeed, they shall have due Encouragement.

" *N.B.*—At the same House, a Person is wanted who can model small Figures in Clay neatly."

The first notice of a sale by auction is found in the *Public Advertiser* of March 24, 1757. This is not mentioned as being their first public sale, but I find no earlier reference to any.

" To be Sold by Auction
By Mr. COCK AND CO.
at their New Auction Rooms in Spring-Gardens, leading
into St. James's Park, on Tuesday next.

" The very extensive and valuable Production of the Bow Porcelaine Manufactory, consisting of many compleat and useful Services, and Abundance of curious and ornamental Pieces. To be seen from Friday next till the Sale, which will begin each Day precisely at Twelve.

" The above notice was repeated up to April 6, after which time it was as follows, the sale lasting to Saturday, April 17 :

" The very extensive and valuable Production of the Manufactory of Bow China or Porcelaine, consisting of Epargnes, Branch Candlesticks, Services for Deserts, &c. &c. exquisitely painted in Enamel, and Blue and White. Also a large Assortment of the most useful China in Lots, for the Use of Gentlemen's Kitchens, Private Families, Taverns, &c. To be view'd till the Sale, which will begin each Day at Twelve precisely. Catalogues to be had at the Place of Sale, of Mr. Price, Upholsterer in the Strand, and of Mr. Cock, Auctioneer in Great Pulteney-Street, Golden Square."

The following four laudatory paragraphs relating to this sale appeared in the *Public Advertiser* on the dates given :

" All Orders are received and executed as usual at the Bow China Warehouse in Cornhill, at which Place there are now frequently bringing in new Patterns of various fine Things from the Factory." April 7th, 1757.

"To be sold cheap, at Mr Hughes's Iron-monger in Pall Mall, several Lots of the Bow China, particularly, the fine curious Inkstand. Chelsea China selling off under prime Cost." April 13th, 1757.

"We hear that this Day and To-morrow will finish the Sale, at the new Auction Room in Spring-Garden, of the Bow-China, and that there will be exhibited large Table Services of the finest old Japan Patterns, with Jars, Figures, very fine Epargnes and ornamental Pieces, more extraordinarily executed than any yet." April 15, 1757.

"Sale by Auction by Cock & Co. Some lots that were not cleared in the Bow China Sale, which finished on Saturday the 17th inst.; and also there will be added, by the desire of several of the Nobility and Gentry, several very curious lots, that are just finished, at the Manufactory, both useful and ornamental." April 25, 1757.

Towards the end of the year the following paragraph was inserted; it appeared on December 9, 1757, and was several times repeated.

"At the Bow China Warehouse in Cornhill are great Variety of useful and ornamental Wares of that Manufactory greatly improved: And for the Convenience of the Nobility and Gentry, their Warehouse on the Terrace in St. James's Street, is constantly supplied with every Thing new, where it is sold as at Cornhill, with the real Price marked on each Piece without Abatement."

The Bow proprietors had two sales by public auction in the spring of 1758. The first was a collection brought from the manufactory at Bow, the second consisted of the entire stock from their West-end warehouse on the Terrace in St. James's Street, which was given up at this time; this last sale included a large quantity of Chelsea porcelain. The advertisements of these two sales appear in the *Public Advertiser*:

"To be Sold by Auction

By Mr. LAMBE,


At his House in Pall Mall on Feby. 27, and five following Days,

"A Large and valuable Collection of fine Porcelain or China, from the Manufactory at Bow; consisting of Perfume Pots, beautiful Groups of Figures, Jars, Beakers, Birds, Beasts &c. Services of Dishes, Plates, Sauceboats, compleat Tea and Coffee Equipages, a large Assortment of the most useful Pieces, both blue and white and enamelled, and are put in such Lots as are both fit for private Families and Dealers.

"The whole will be exhibited to public view. Catalogues to be had gratis at the Place of Sale, and at the Company's Warehouse in Cornhill.

"Some part of this porcelain is very little inferior to the fine old brown

Edge Japan, and wants no other recommendation than its own beauty and service.


“ Mr. Lambe begs leave to acquaint the Nobility, Gentry, and others, that this Sale of Bow China, is by order of the Proprietors, to be sold without Reserve, and may depend upon his Word there will be no Methods made use of, but what are absolutely on the strictest Honour.”

The second advertisement runs as follows :

“ To be Sold by Auction
By Mr. LAMBE

“ At his House in Pall-Mall, St. James’s, on Monday the 10th of April 1758 and the five following Days (by order of the Proprietors of the Bow Manufactory of Porcelain).

“ All the intire Stock of their Warehouse, on the Terrass in St. James’s Street, they having intirely quitted the same ; consisting of fine Epergnes, Chandeliers, Branches decorated with Flowers and Figures, fine Essence Pots, beautiful Groups, and other figures of Birds, Beasts, Jars, Beakers, Bottles, &c. Service of Dishes and Plates, Sauceboats, Bowls, Compleat Tea and Coffee Equipages, a large Assortment of fine Enamel and fine Partridge Sets, which are most beautifully painted by several of the finest Masters from Dresden, made up in Lots proper for the Nobility and private Families.

“ There is a large quantity of the Chelsea Manufactory among the Stock.

“ The whole to be viewed at the Time to Sale, which will begin each Day punctually at Twelve.”

The paragraph stating that there is a large quantity of the Chelsea manufactory among the stock is difficult to understand. From the first the Bow proprietors seem to have had warehouses in the city of London, but I do not find any account of a West-end depot before the end of 1757. In the April following this was entirely given up. The Terrace in St. James’s Street was a favourite locality for the china-dealers at that period, and as there were several removals about this time, it may perhaps be accounted for by the not very probable theory that the Bow proprietors had taken off the remains of a stock of Chelsea porcelain together with a house.

In 1763 affairs were at a very low ebb at Bow ; Crowther, the only remaining partner, became bankrupt, and his stock was sold in the following year. The annexed is a copy of the advertisement in the *Public Advertiser* of the sale which took place in May 1764 :

“ To be Sold by Auction,
On Wednesday next and the following day,
At the Large Exhibition Room in Spring Gardens.

“ The remaining Part of the large Stock in Trade of JOHN CROWTHER, a Bankrupt ; This Collection is removed from the Manufactory at Bow, near Stratford, and the Bow Warehouse in Cornhill ; Consisting of a large Quantity of the finest Porcelain, chose out of the said Collection, in curious Figures, Girandoles and Branches for Chimney Pieces, finely decorated with Figures, Flowers, &c. Dishes, Compotiers, Leaves, &c., fine Deserts of the fine old Partridge and Wheatsheaf Pattern, and Variety of other Porcelain.

“ In the fourth Day's Sale will be Sold, a rich and elegant Tea and Chocolate Equipage, of the curious and rare Tuscan Manufactory. This inimitable superb Set was first intended by the Marquis Ginogi (*sic*), for the late Grand Duke of Tuscany.”

NOTE 22. *Site of the Old Bow Factory*.—A curious instance of the way in which a totally unreliable piece of information, given by one author, is accepted by a succession of other writers on the same subject, without any attempt at verification, and so becomes a hoary old error, handed down from generation to generation, is the assertion that the Bow porcelain factory was discovered on the premises of Messrs. Bell and Black, in Bell Road, St. Leonards, Bromley-by-Bow, owing to the accidental discovery of fragments of Bow porcelain due to excavations. (*Porcelain. A Sketch of its Nature and Manufacture*, by William Burton.) This is apparently correcting a footnote assertion in *A Guide to the English Pottery and Porcelain in the British Museum*, 1904, that it was on the premises of Messrs. R. Bell and Co., Bell Road, St. Leonards St., Bromley-by-Bow. Nearly every succeeding writer has copied one or other of these statements ; so, to put the matter right, once and for all, the author quotes here a letter he has received from Mr. Clarence E. Bartholemew, the son of the gentleman who actually was manager of Messrs. Bell and Black's factory at the time the porcelain fragments were discovered :

“ The firm of Bell & Black was amalgamated with our own company in the year 1884, the writer's father being at that time the manager of Bell & Black, whose works were not in Bow, but in Stratford. Certainly some fragments of porcelain of some kind were found during certain excavations there, but it does not seem to have been established that they really had any connection with the old Bow porcelain factory.

“ With regard to the factory site of R. Bell & Co. Ltd., this was also outside the boundaries of Bow, being situated at Bromley, about three quarters of a mile south of the Bow road, and I do not think there was a

factory on that site prior to the establishment of R. Bell & Co. Ltd., nor is there any record of any remains of porcelain or glass being found on that site."

Mr. Bartholemew refers here to the actual Bow factory run by Heylyn and Frye on the Middlesex side of the river Lea. The fragments found at Bell and Black's factory at Stratford he would say belonged to the Stratford factory, carried on by Weatherby and Crowther, with Thomas Frye as manager.

NOTE 23.—It will be seen that the author attributes the beautiful coloured figure of a dancing girl, shown on Plate 33, and, naturally, her companion figure of a boy playing a hurdy-gurdy also, to the Bow factory.

He is inclined to contest very strongly Mr. Wm. King's attribution of these figures to the Chelsea factory (*Chelsea Porcelain*, by Wm. King, Plate II., Fig. 2, p. 23).

Besides the typical Bow manner in the decoration of this coloured example of the figure, which was, no doubt, made from the same mould at a later date, the author considers that the extraordinary percentage of lead oxide, 17·73, shown in Mr. Herbert Eccles' analysis and indicating, as he truly remarks, the presence of an unusually large proportion of glass in the paste, points much more conclusively to the glass-house of Edward Heylyn than to the Chelsea factory.

The actual figure analysed by Mr. Herbert Eccles is now in the collection of Mrs. Hignett, and the author, having carefully examined it, is strongly convinced of its Bow origin.

NOTE 24.—EXCERPT from Ll: Jewitt's *Ceramic Art in Great Britain*, p. 200, vol. i., 1878 ed. :

"On the 7th of February, 1753, the Bow manufactory opened a wholesale and retail warehouse in Cornhill, London; as shewn in the following advertisement, which I copy from the Derby Mercury of Friday, March 9th, in that year :—

" 'BOW CHINA WAREHOUSE

" 'Was opened on Wednesday, the 7th of February, near the Royal Exchange, in Cornhill, London, with a Back Door facing the Bank, in Threadneedle-street, for the convenience of all customers, both in Town and Country; where it will continue to be sold in the same manner as formerly, at Bow, with Allowance made to Wholesale dealers.' "

In November of the same year an advertisement for painters appeared in Aris's *Birmingham Gazette*, as follows :

“ This is to give notice to all painters in the blue and white potting way and enamellers on china ware, that by applying, at the counting house at the China-house, near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff-box way, japanning, fan painting, &c., may have an opportunity of trial, wherein if they succeed they shall have due encouragement. *N.B.* At the same house a person is wanted who can model small figures in clay neatly.”

NOTE 25.—P. 209, vol. i., Ll: Jewitt's *Ceramic Art in Great Britain*:

“ The book we now refer to contains memoranda made by John Bowcocke, in 1756; he was one of the managers, or perhaps traveller, for the Bow works. In it we find orders from customers, and many interesting notes relating to the business. We shall have occasion to quote largely from this manuscript, as the items throw considerable light upon the various descriptions of ware made there, among which many will be identified by the curious reader.

“ 1756. Insure £450 on board the Antilope: John Cowling. Mr Crowther paid Thos. Osborne for an anchor for the ship Antilope £12 : 1 : 0.

“ 2 doz. crimson buttons for Mr Frye.

“ Jany. 29. Mr. Fogg: a sprig'd sallad vessel, 12s.; 1 pair sprig'd boats, 6s.; 16 cooks, 2s. each, abated; a swan; two harlequins (returned), 7s.

“ March. Mr. Fahy: 9 gentlemen and ladies at 9s., £4 : 1s.;

“ Mr. White: 1 small fluter, white; 3 pair of boys and girls; 1 pair small fiddler and companion; 1 pair tambourines; 1 cook.

“ Mr. Fogg: 2 doz. odd cups and 2 doz. imag'd small; 2 pair imag'd ewers; 6 swans; 6 white boars; 6 sprig'd handled cups and 6 cans; 1 pair sauce boats Mr. Vere's pattern, 4s.; 1 pair large ribbed boats 4s.; 1 large dragon milk-pot; 12 dragon breakfast cups and saucers with good deep colour; 1 sprig'd upright teapot 3s.; 1 sprig'd cream ewer; 24 octagon nappy plates, partridge pattern; 1 vine leaf milk-pot.

“ March 27. Mrs. Ann Howard, the Lamb, in Broad Mead, Bristol: 10 round dishes; 2 of each size from the smallest to the largest, both included; 1 largest octagon dish. 1 next less size dish; 36 table plates; 12 soup plates; 2 pair ribbed boats; 3 pair flat salts without feet; they must all be the bordered image, blue and pale, as you please. She has it greatly in her power to serve the factory. I hope they will be very neat and charged reasonable; I have not told her any price. Add one soup dish, 13 or not above 14 inches oval; 12 table plates. Imag'd pale blue.

“ Quy. What's to be done with white bud sprigs; what quy. of Cupids and B. is wanted white; what floras, &c.

" Apl. 22. Colol. Griffin. Brook Street, 4 small upright pint mugs to be painted to the very finest landskip pattern, as soon as possible.

" Apl. 22. 4 doz. blue plates, Newark pattern ; 8 doz. mosaic do.

" Apl. 28. Lord Southwell. Mr. Heylin has promised him to make an oval tureen, the image pattern, and to be done in 6 weeks without fail. Think of the chinese head for Mr. Weatherby.

" May 4. Mr. Vanderkist : an enamelled partridge coffee-pot, 9s.

" Mr. White : 1 imag'd cup and 7 sprig'd chocolates. What is meant by 36 white men with salt-boxes? Mr. Hunter desires to have some mustard ladles as the cream ladles, only small boles and long handles ; 6 enamelled roses ; 2 pr. green leaf candlesticks ; 4 white leaf candlesticks.

" Mr. Kentish : Mandrill coffee-pot.

" Mr. Fogg : 2 swans, wings open.

" Mrs. Whitfield to have 1 pr. white branch candlesticks. Mr. Williams, 1 pr. sporters ; 1 enamelled pero, 6s. 1 shepherd, imperial, 7s. ; Q shepherdess, 9s.

" May 7. Quy. whether any Windsor bricks were received at the glass house, which is charged to the porcelain compy.

" Paid Mr. Heylin, Minshull's draft, £10, 10s. od. J. B. paid Sir Joseph Hankey for Messrs. Weatherby and Crowther, £348, 18s. od.

" Mr. Fahy : 1 pr. of the new shepherd and compn. ; 1 pr. Dutch dancers, 9s. ; 1 gentleman and lady, 18s. ; 1 cook, 7s. ; 1 boy and girl, 12s. ; 1 Paris cries, 6s. ; 1 woman with chicken, 7s.

" Whether any bucks is wanted? There was 5 pair sent down, and only 1 pair came back.

" Send down what does there is in town, and send down the Bow books.

" May 15. Recd. a pair of birds on pedestals to be painted for Mr. Legg, corner of Birchen Lane. Lady Stairs, a compleat sett Dresden sprig, the canister top partridge octagon plates. Mrs. Whitfield to have 1 pr. white basket candlesticks.

" May 20. Duchess of Leeds. 2 square enamd. and sprig'd desst. 15s. ; 1 blue dolphin pickle stand 5s. ; 1 white basin and cover 3s. The Duke of Argyle's acct. £20, 5s. The Duchess of Portland's account to be made out and wait on the Steward, Mr. Guidon, in Privy Gardens, Whitehall, and will be paid when her Ladyship returns.

" May 28. Patterns received from Lady Cavendish. A Japan octagon cup and saucer, lady pattern ; a ribbed and scollop'd cup and saucer, image pattern ; a basket bordered dysart plate ; a japan bread and butter plate. Mr. Williams, 12 setts blue teas at 2s. 10d. a sett compleat of the second printed teas.

" June 18. Mr. Fogg, 1 pint printed mug 5s. ; 1 half-pint do. 3s. 6d. ; 1 fine plate 4s. ; 1 partridge handd. cup and saucer, 3s. 6d. ; Allowed Mr. Fogg. In a Pero's broken hat 1s. (Pierrot) ; in 2 Turks 3s. ; octagon

dysart partridge plate 3s. 6d. Mr. Fogg to know the price of the best cock plates; 4 pair rib'd boats at 4s. good; 2 pr. small imaged boats and plates; 6 squirrels; butter tubs; 2 small dragon milk-pots; 2 do. a little larger; 1 dragon sugar dish.

"Mr. Morgan lent me a leaf for the roses; 4 vauses; 1 pair Minervas in each size; 2 double dozn. of lace and 2 double dozn. dysart rose pattern knife handles; to be mounted and sent in Baxter's parcel.

"July 24. Mr. Fogg to have one pair of coloured squirrels. The knife handles; how many sold of the Dresden flowers? and to have a double dozen mounted. Has Mrs. Bernardeau had what she ordered of the wheatsheaf? To buy a partridge either alive or dead. To bring down the Chelsea cabbage leaves and bason. Recd. and gave Mr. Beswick receipt for £107, 12s. in full to Sept. 1755 for Weatherby and Crowther. J. B.

"Mr. Coleman, harliquin, columbine, and Pero (Pierrot); 1 small sprig'd round tea-pot. Goats, swans, and every other sort of toys to be sent in Baxter's order, flatt drawers to be made on purpose, and each kept separate. A plate of the Princess Wales' pattern, good.

"Aug. 30. Paid Mr. Heylin's draft on Mr. Crowther for £13, and charged Mr. Crowther's cash acct. with it: quy. how is Mr. Heylin made Dr. and J. C. Creditor?

"Nov. 29. J. Bowcocke borrowed of Mr. Crowther for Bow £30.

"Mr. Fogg, caudle-cups, white sprig'd. and saucers; 3 pair image cream ewers full blue; 4 white leaf candlesticks 2s. 3d.; 1 set large sprig'd teas handled; 2 pr. rib'd boats, at 4s. 6d.; 1 sprig'd tea-pot 4s. good; Patterns received from Lady Cavendish: a Japan octagon. cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer; a basket bordered dysart plate; a Japan bread and butter plate. To be returned in a month May 28th 1756."

EXCERPT from the *Art Journal* for 1869, p. 212.

"Memorandum-book of John Bowcocke for 1758.

"There is very little to interest us in this book. Bowcocke was in Dublin for the first eight months, receiving consignments of glass and china from the works, which were sold principally by auction. The money taken was remitted weekly to the company.

"Feb. 9, 1758. Dublin. I went to see Sheridan, in Hamlet.

"April 19. Lady Freik shew'd me two tureens she brought from France, moulded from a full-grown cabbage (a sketch is given).

"Aug. 22. At Nottingham. Called on Mr Rigley; he says he was used ill about some figure Thorpe sent, not to order, and has done.

"Sept. 24. At Bow. Went to hear Mr John Crowther preach his first sermon.

“ ‘ Oct. 16. Bought a china figure for Mrs McNally, 4s.

“ ‘ Painting do., 1s. 3d.

“ ‘ Treating Mrs. McNally, wine 1s.

“ ‘ Went to see her home from the play, 1s. ; purl, 2d.’

“ (This lady was a good customer of the firm : on referring to the cash-book, we find she paid on Oct. 16th, £18 : 13 : 9.)

“ ‘ Nov. 27. At Bow. Observed in the burning of the bisquit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another it is certain that one is always bad.

“ ‘ All handled chocolates and coffees and handled teas to be burnt with covers.

“ ‘ Dec. 26. Dined with Mr H. Frye and family at Stratford.’

“ In the front of this book is a note in pencil, written in 1866, stating that :—

“ ‘ One hundred years since, John Bowcocke died, Tuesday, Feb. 26th, 1765, at 6 o’clock in the evening, of lockjaw. He was brother to William Bowcocke, of Chester, painter, my mother’s father.—Thos. Bailey.’

“ In the same collection are two books of pencil sketches by a French artist named De la Cour, of plants, trees, festoons of flowers, rococo scrolls, cane handles, frames, chimney-pieces, landscapes (among which is a view of London), figures, single figures for statuettes, &c. Another book contains coloured engravings by Martin Engelbrecht, of Nuremberg, of a great variety of subjects suitable for painting on china : costumes of various nations, ladies and gentlemen splendidly attired, shepherds and shepherdesses, garden scenes and summer-houses, palaces, birds, animals and insects, hunting scenes, musicians, Chinese figures and scenery, interlaced ornaments, &c. A fourth book, published by Edwards and Darley, 1754, consists of engraved subjects,—Chinese interiors, vases, figures, pagodas, bridges, animals, exotic birds, insects, &c. The Chinese designs are mixed up with rococo scrolls and other ornamental work.”

NOTE 26.—Since writing this book, the author has received, from Mr. Bernard Rackham, a copy of his new and beautiful little Victoria and Albert Museum booklet, *A Picture Book of English Porcelain Figures*, on Plate 15 of which he describes a Bow figure of a man with an apronful of fruit, as “ Gardener, symbolizing Autumn. Bow, about 1765.” But this figure, while it certainly represents either Autumn in a set of the later “ Seasons”, or Fruit in a pair of the almost equally popular “ Fruit and Flowers ” pairs of figures, is assuredly not intended to represent a “ gardener ”—this latter being always portrayed with a spade, the attribute of his occupation.

In any case, its date would put it outside the possibility of being the figure of "a gardener" mentioned by John Bowcocke.

NOTE 27.—It will be remembered by collectors that when, in 1772, the Worcester factory was put up for sale, it was bought by the Rev. Thomas Vernon, by whom it was transferred to John Wall, jun., who in turn re-transferred it to a Company of six partners, of whom the first two in order were John Wall, sen., and the Rev. Thomas Vernon. Possibly this latter was a son of the Edward Vernon of 1742, whose name appears on Frye's inkpot. If so, this would go to show that the Vernon family had money to invest, and also had some inclination to invest it in the manufacture of porcelain.

Again, a branch of the Vernon family was domiciled near Dublin, and it may well have been that Frye was acquainted with this family in his earlier years in Dublin.

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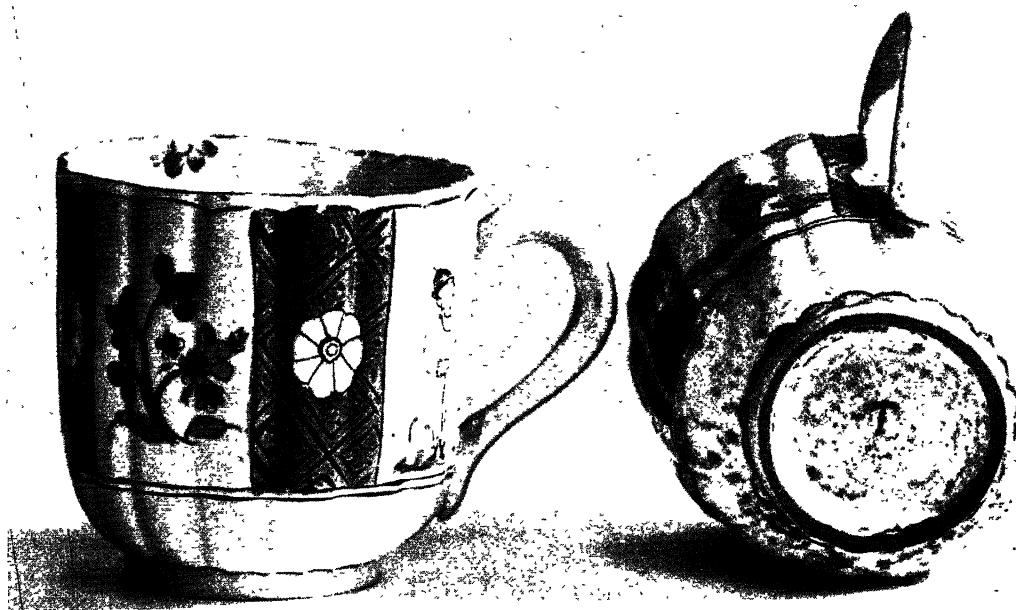
The more essential books are marked with an asterisk.



PLATE 1.



a. EARLIEST WHITE GLAZED FIGURE OF A EWE WITH HER LAMB. MADE AT HEYLYN'S GLASS-HOUSE AT BOW, MIDDLESEX.
Height: $2\frac{1}{2}$ ". Length: $5\frac{3}{4}$ ". Mark: None. Date. *Circa* 1744-1749. Reference: Page 81.



b. EARLIEST PAIR OF FLUTED COFFEE CUPS. MADE AT HEYLYN'S GLASS-HOUSE AT BOW, MIDDLESEX. COLOURED AND GILT-LACQUERED.
Height: $2\frac{1}{8}$ ". Mark: A "T" with Centre Line, in Underglaze Blue. Date: *Circa* 1744-1749.
Reference: Page 82.

Both in the Author's Collection.



a. INKPOT INSCRIBED "MADE AT NEW CANTON" AND DATED 1750.

In the British Museum. By kind permission of the Authorities.



b. SIMILAR INKPOT, INSCRIBED "MADE AT NEW CANTON" AND DATED 1751.

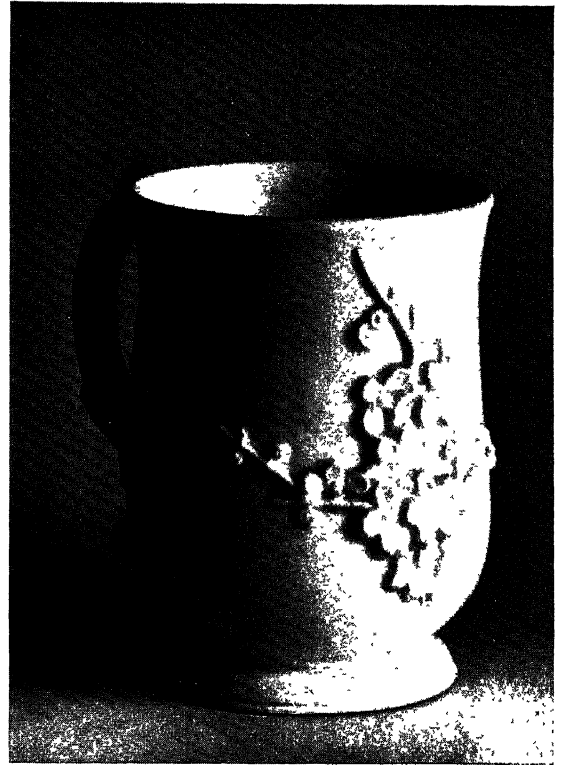
In the Victoria and Albert Museum. By kind permission of the Authorities.

Height: $1\frac{3}{8}$ ". Diameter: 4". Mark: None. Date: 1750 and 1751. Reference: Pages 83 and 84.



c. WHITE GLAZED PIGGIN WITH SPRIGGED DECORATION.

Height: 3". Diameter: $2\frac{3}{4}$ ". Mark: None. Date: *Circa* 1750



d. WHITE GLAZED MUG WITH APPLIED SPRIG DECORATION.

Height: $3\frac{1}{2}$ ". Mark: None. Date: *Circa* 1750. Reference to both above: Page 84.

Both c and d are in the Author's Collection.



a. WHITE GLAZED SHELL SWEETMEAT DISH, IDENTIFIED BY
EXCAVATED BASE.

Height: $3\frac{1}{2}$ ". Width: $5\frac{1}{2}$ ". Mark: None. Date: *Circa 1750.*
Reference: Page 84. *In the Author's Collection.*



b. A SIMILAR SWEETMEAT DISH, BUT LARGER, AND MARKED WITH INCISED MARK
AT BASE.

Height: $4\frac{1}{2}$ ". Width: $5\frac{1}{2}$ ". Mark: An Incised Arrow with Annulet. Date: *Circa 1750.*
Reference: Page 85. *In Mrs. Hignett's Collection, Shandon.*

PLATE 4.



TRIPARTITE SHELL SWEETMEAT DISH DECORATED IN COLOURS.

Height: $5\frac{3}{4}$ ". Width: $6\frac{3}{4}$ ". Mark: A very rare mark in Red Enamel at bottom, as shown. Date: *Circa 1750.*
Reference. Page 85. *In the Author's Collection.*

PLATE 5.



WHITE GLAZED SAUCE-BOAT WITH MOULDED DECORATION AND DRAGON HANDLES, DECORATED IN GOLD.
Height: $6\frac{1}{2}$ ". Length: $7\frac{3}{4}$ ". Mark: A large Cross in Gold, inside. Date : Circa 1750.
Reference: Page 86. *In the Author's Collection.*



TRIPOD CANDLESTICK, ENCIRCLED WITH MOULDED DRAGON AND DECORATED IN COLOURS.
Height: $4\frac{3}{4}$ ". Mark: None. Date: *Circa 1750*. Reference: Page 86.
In Col. and Mrs. Dickson's Collection, Southill.

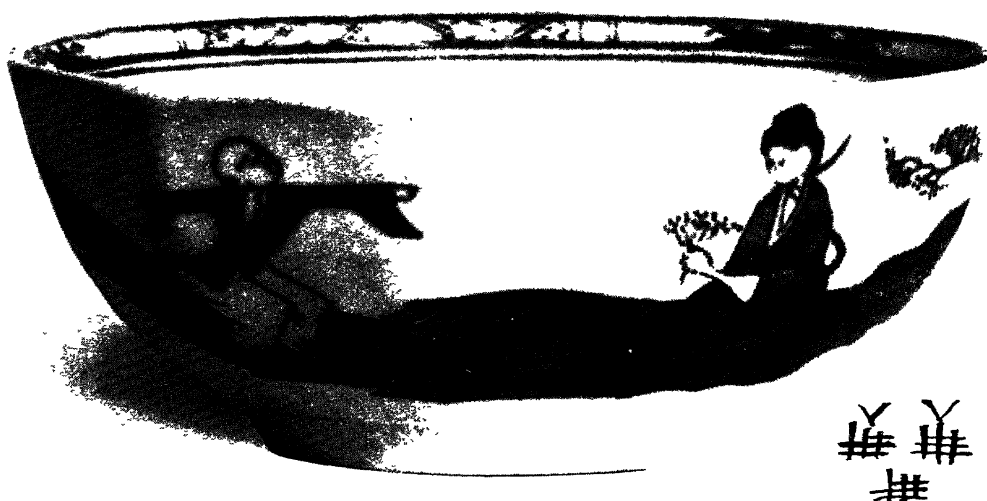


EARLY WHITE GLAZED FIGURE OF MAN WITH BIRD AND DOG,
WITH RARE EARLY BASE IDENTIFIED BY BASE EXCAVATED
ON THE SITE.

Height: $10\frac{1}{2}$ ". Mark: None. Date: *Circa 1750-1755*. Reference:
Page 87. *By kind permission of Mrs. Yorke of Erthig.*



a. SAUCER DECORATED IN UNDERGLAZE BLUE WITH THE "IMAGE" PATTERN. IDENTIFIED BY FRAGMENTS EXCAVATED ON SITE.
Diam.: $4\frac{3}{4}$ ". Mark: none. Date: 1750-1755. Reference: Page 87.
In Mrs. Hignett's Collection, Shandon.



b. OCTAGONAL BOWL DECORATED IN UNDERGLAZE BLUE, AND MARKED WITH PSEUDO-CHINESE MARKS.
Diam.: $5\frac{1}{2}$ ". Mark: In Underglaze Blue as shown on Plate.
Date: Circa 1750-1755. Reference: Page 88.
In Mrs. James Taylor's Collection, Colomendy.



a. LARGE SAUCE-BOAT, WITH MOULDED DECORATION AND PAINTED IN BLUE UNDERGLAZE.
Height . 4". Length : 9". Mark . In Underglaze Blue as shown on Plate. Date : *Circa 1758-1760.*
Reference : Page 88. *In the Author's Collection.*



b. ELEGANT SMALL PANELLED SAUCE-BOAT, WITH MOULDED DECORATION AND PAINTED WITH
THREE WILLOW BRANCHES IN BLUE. IDENTIFIED BY FRAGMENTS EXCAVATED ON SITE.
Height : $2\frac{1}{2}$ ". Length : 6". Mark : ϕ in Blue Underglaze. Date : *Circa 1755.* Reference : Page 89.
In the Author's Collection.

PLATE 10.



AN EARLY OCTAGONAL PLATE WITH POWDER-BLUE GROUND AND WHITE RESERVES, DECORATED IN UNDERGLAZE BLUE IN THE CHINESE MANNER.

Size: $7\frac{5}{8}$ " across. Mark: Pseudo-Chinese Marks in Blue as shown on Plate. Date: 1750-1755.
Reference: Page 89. *In the Author's Collection.*



a. A HANDLELESS CUP AND SAUCER DECORATED WITH A TRANSFER PRINT OF "THE TEA PARTY", IN INDIAN RED. BY ROBERT HANCOCK. Height: 2 $\frac{1}{4}$ ". Mark: "R.H.f" standing for "Robert Hancock fecit" at Foot of Print. Date: Circa 1755. Reference: Page 90. In Mrs. Hignett's Collection, Shandon.



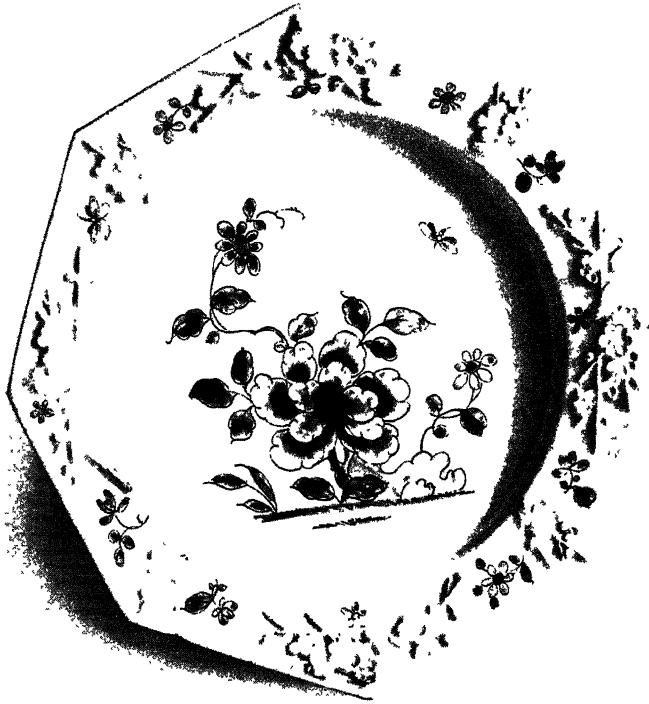
b. MUG DECORATED WITH EQUESTRIAN PORTRAIT OF FREDERICK THE GREAT, KING OF PRUSSIA, IN MANGANESE PUCE TRANSFER PRINT. ENGRAVED BY THOMAS FRYE. Height: 4 $\frac{1}{2}$ ". Mark: "The Prussian Hero" on Face. Date: Circa 1757. Reference: Page 91. In Mrs. Hignett's Collection, Shandon.

PLATE 12.



OCTAGONAL PLATE, DECORATED WITH TRANSFER-PRINT OF "LE NEGLIGÉ, OU LA TOILETTE DE MATIN", AFTER THE PICTURE BY CHARDIN.

Size: $7\frac{1}{2}$ " across. Mark: None. Date: Circa 1755-1756. Reference. Page 92. *In the Author's Collection.*



a. OCTAGONAL PLATE WITH APPLIED PRUNUS SPRAYS AND "FAMILLE ROSE" DECORATION.
Size: $8\frac{1}{2}$ " across. Mark: None. Date: Circa 1750-1755. Reference: Page 92. *In the Author's Collection.*



b. AN ANALOGOUS GROUP OF SPRIGGED WARE, WHITE GLAZED. MOSTLY APPLIED PRUNUS SPRAYS.
Marks: As shown on Plate. Date: 1710-1755. Reference: Page 93. *All in the Author's Collection.*

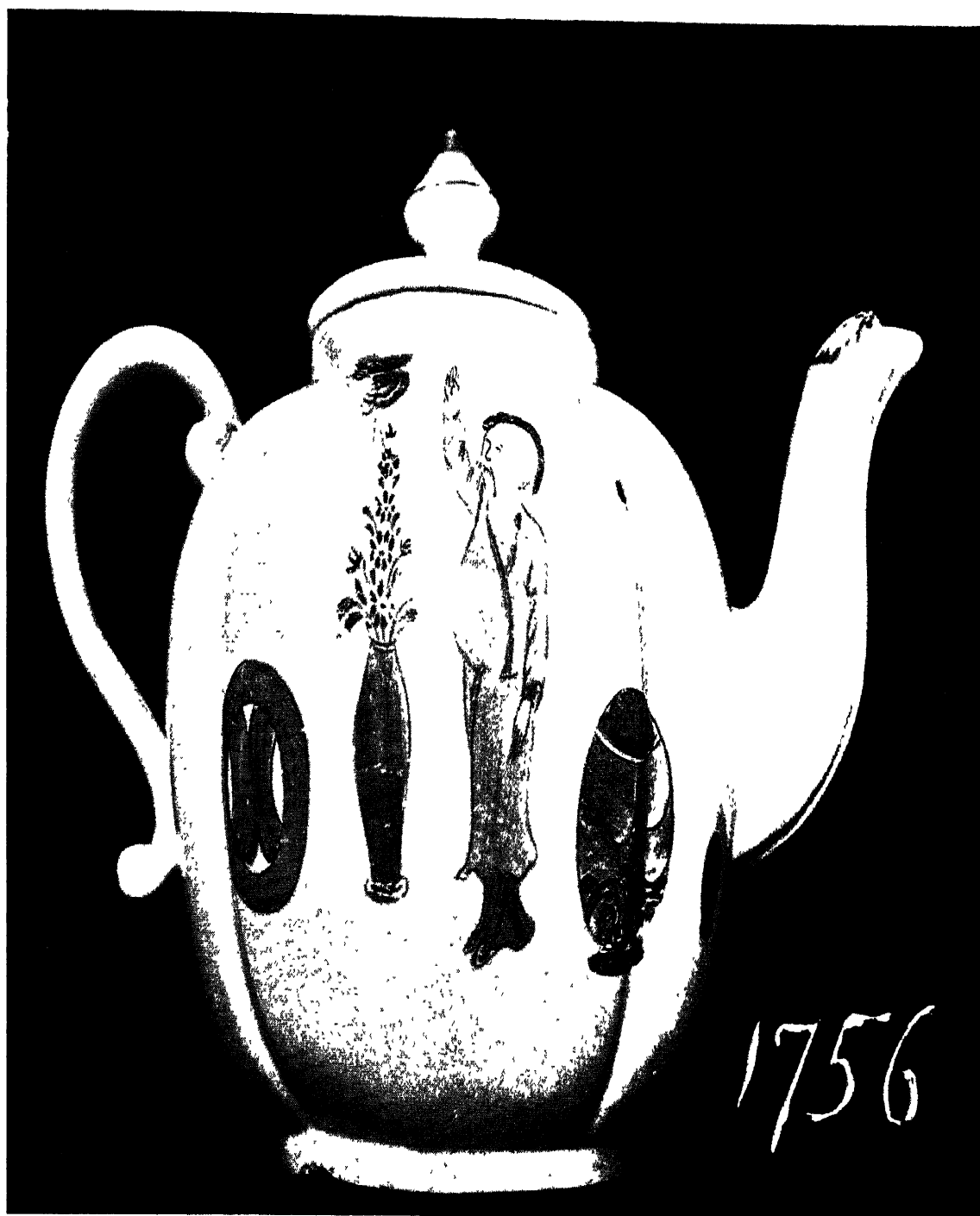


a. A LOBATE TUREEN AND COVER, DECORATED WITH CHARACTERISTIC BOW FLOWERS IN COLOURS. IDENTIFIED BY A SIMILAR COVER, IN BISCUIT, EXCAVATED ON SITE. Height : $4\frac{1}{2}$ ". Length : $6\frac{3}{4}$ ". Mark : None. Date : Circa 1757-1760. Reference : Page 93 *In Mrs. Hignett's Collection, Shandon.*



b. A SHELL-SHAPED COMPORT, DECORATED WITH SIMILAR FLOWERS BY THE SAME HAND. Size : $7\frac{3}{4}$ " by $7\frac{1}{2}$ ". Mark : None. Reference : Page 93. *In the Author's Collection.*
c. MEISSEN ORIGINAL OF COMPORT, INSET.

PLATE 15.



LOBATE TEAPOT, DECORATED IN COLOURS IN THE CHINESE MANNER AND HAVING THE DATE 1756
INCISED UNDER THE BASE.

Height: $5\frac{1}{4}$ ". Marks: None. Date: 1756. Reference. Page 94. *In Mrs. Hignett's Collection, Shandon.*



a. A HANDLELESS CUP AND SAUCER, DECORATED, IN COLOURS AND GOLD, WITH GRAPES AND VINELEAVES, AND BEARING THE NUMBER 10 IN BLACK AT BOTTOM.

Diam. : Of Saucer, $4\frac{3}{4}$ ". Mark : 10. Date : Circa 1755. Reference : Page 94.
In Mrs. Hignett's Collection, Shandon.



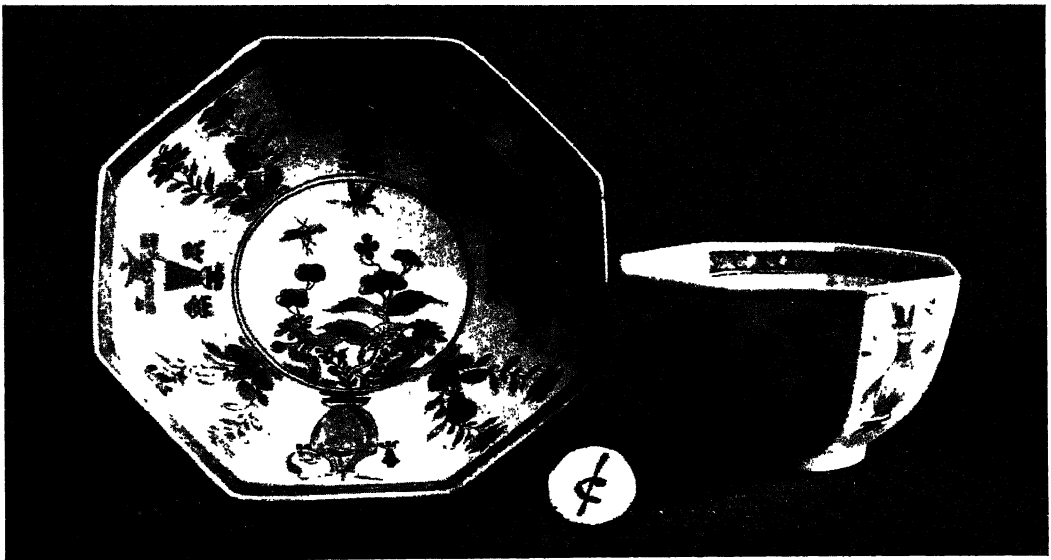
b. A PAIR OF SHELL SALT-CELLARS DECORATED IN COLOURED RAISED ENAMELS. GREYISH PASTE. BROWN LINE.

Height : $2\frac{1}{4}$ ". Length : $3\frac{1}{4}$ ". Marks : None. Date : Circa 1754. Reference : Page 95.
In the Author's Collection.

PLATE 19.



a. OVOID VASE OF SIMILAR PASTE AND GLAZE TO PLATE 18, BUT DECORATED BY A DIFFERENT HAND. IN COLOURS.
Height: $5\frac{1}{8}$ ". Mark: None. Date: *Circa* 1755. Reference: Page 98. *In the Author's Collection.*



b. OCTAGONAL HANDLELESS CUP AND SAUCER, DECORATED BY THE SAME HAND AS THE VASE, PLATE 18, AND MARKED ϕ . COMPARE WITH SAUCE-BOAT ON PLATE 9 (*b*).
Size: Cup, $1\frac{3}{4}$ " high. Saucer, $4\frac{1}{4}$ " dia. Mark: In Dark Brown or Pale Black, as shown on Plate.
Date: *Circa* 1755. Reference: Page 99. *In the Author's Collection.*

PLATE 20.



OCTAGONAL PLATE DECORATED IN COLOURS IN THE CHINESE MANNER BY THE SAME HAND AS VASE ON PLATE 18, AND CUP ON PLATE 19, BUT ON DENSE-TEXTURED CREAM-COLOURED PASTE AND THICK GLAZE.

Size: $8\frac{1}{2}$ " across. Mark: None. Date: *Circa* 1756-1758. Reference: Page 99. *In Mrs. Hignett's Collection, Shandon.*



A WHITE GLAZED FIGURE OF A HERON. ONE OF THE EARLIEST FIGURE MODELS MADE AT BOW.
POSSIBLY AT HEYLYN'S GLASS-HOUSE.

Height: 6". Mark. None. Date: *Circa* 1748-1750. Reference: Page 99. *In the Author's Collection.*



a. A FOUR-LOBED OVAL TEAPOT, WITH APPLIED FLOWER AND LEAF DECORATION AND UNDERGLAZE-BLUE BORDERS.

Size : $6\frac{1}{4}$ " high, 8" long. Mark : None. Date : *Circa* 1755. Reference : Page 100.
In the Author's Collection.

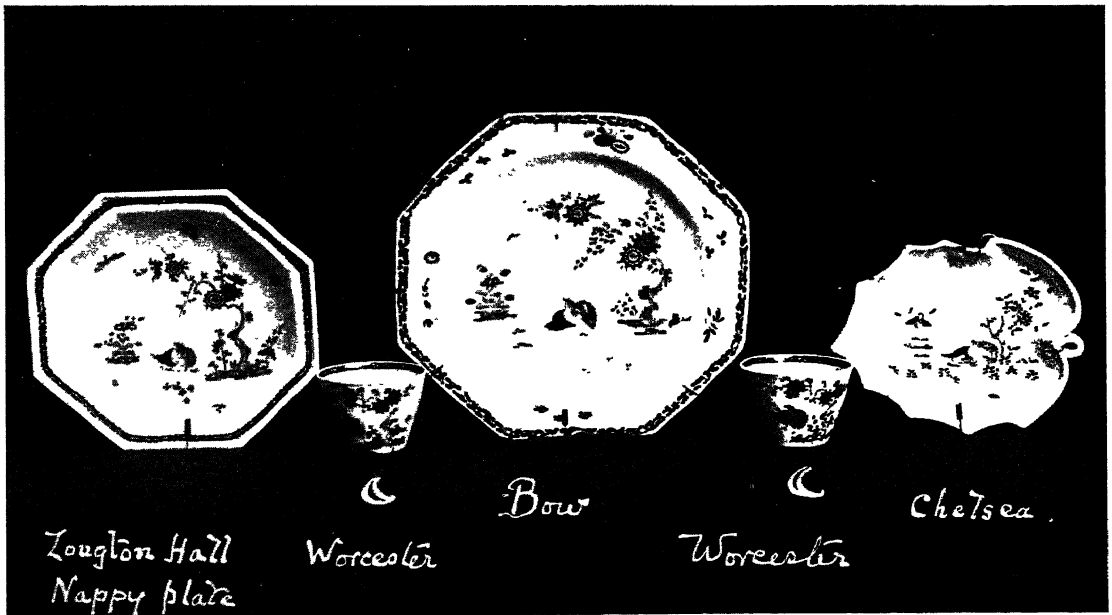


b. A FOUR-LOBED OVAL VASE, WITH APPLIED AND COLOURED FLOWER AND LEAF DECORATION AND BOUQUETS PAINTED IN COLOURS.

Height : $5\frac{1}{4}$ ". Mark : None. Date : *Circa* 1755. Reference : Page 100. *In the Author's Collection.*



a. A LARGE ROUND FLUTED DISH, DECORATED IN COLOURS WITH THE "PARTRIDGE PATTERN".
Diam. : $9\frac{1}{4}$ ". Mark : None. Date : *Circa 1755-1760*. Reference : Page 101.
In the Author's Collection.

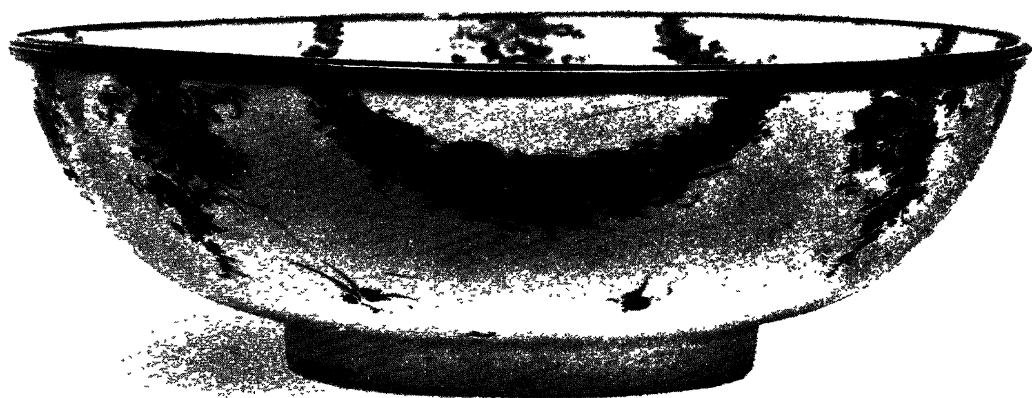


b. ANALOGOUS PIECES, DECORATED WITH THE SAME PATTERN, VIZ. LONGTON HALL, WORCESTER, BOW, AND CHELSEA.
Marks : As shown on Plate. Date : *Circa 1750-1760*. Reference : Page 101.
In the Author's Collection.

PLATE 25.



OCTAGONAL PLATE, PAINTED IN COLOURS WITH THE "COCK PATTERN" IN THE IMARI MANNER.
Diameter: $8\frac{1}{2}$ ". Mark: None. Date: *Circa 1756-1760*. Reference: Page 103. *In the Victoria and Albert Museum. By kind permission of the Authorities.*



THE CRAFT BOWL. (TWO VIEWS.) PAINTED IN COLOURS BY THOMAS CRAFT, A WORKMAN AT THE STRATFORD-LE-BOW FACTORY, BUT FIRED IN GILES'S ENAMELLING KILN AT KENTISH TOWN.
Diam : $7\frac{1}{2}$ ". Mark : None. Date : Circa 1760. Reference : Page 103. *In the British Museum. By kind permission of the Authorities.*



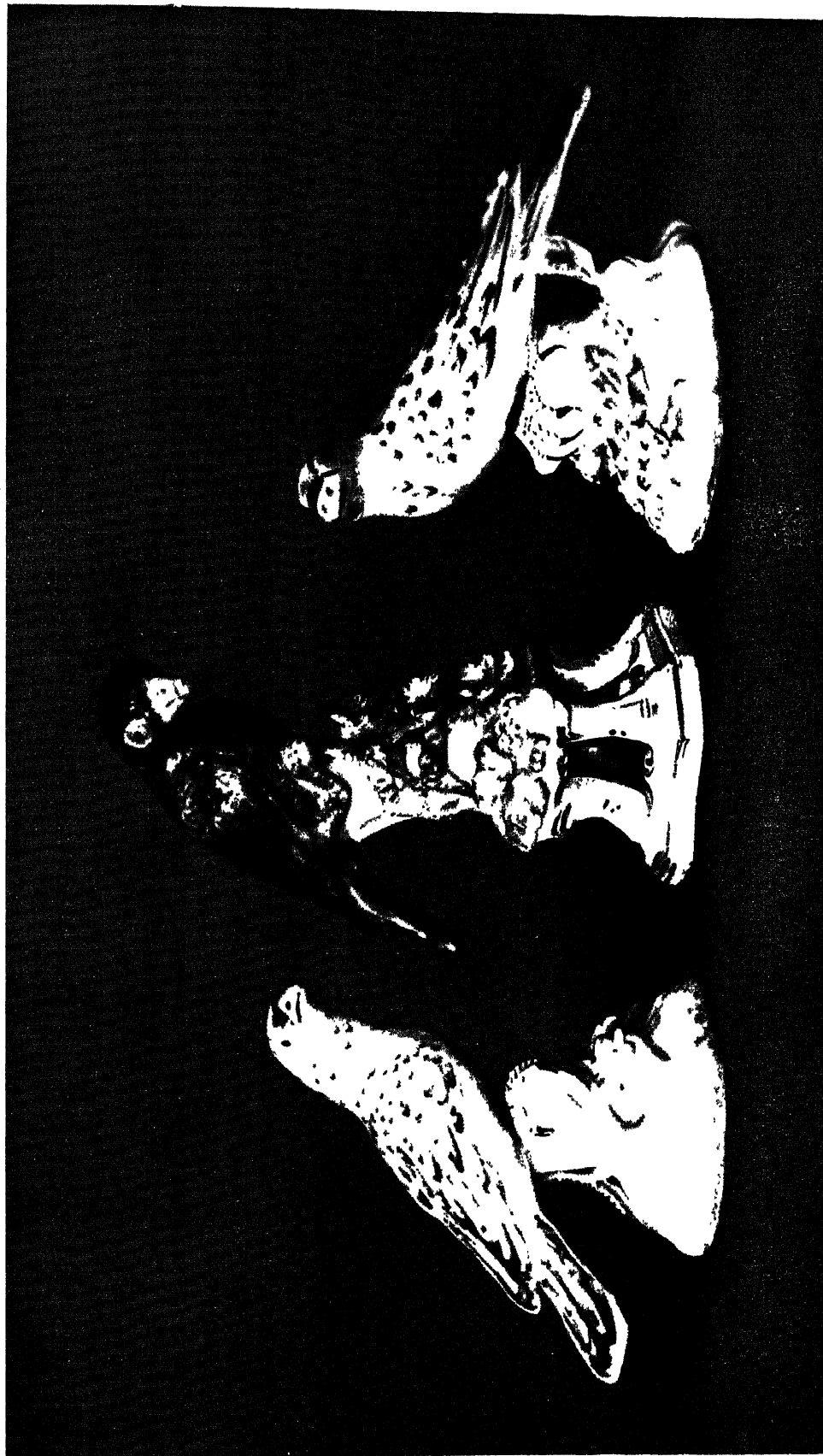
a. PLATE WITH RAISED VINE PATTERN, COLOURED, AND PAINTED BY "THE MEISSEN ARTIST", WITH A GROUP OF FRUIT.
Diam. : 7 $\frac{5}{8}$ ". Mark : Anchor and Dagger in Red. Date : Circa 1763-1766.
Reference : Page 103. In Mrs. Hignett's Collection, Shandon.



b. A BOW PLATE, PAINTED WITH "INDIAN PLANTS", IN COLOURS, FOR DONOVAN OF DUBLIN, AND MARKED WITH HIS NAME AND TOWN.
Diam. : 8". Mark : *Donovan Dublin* in Red Script Characters. Date : Circa 1765-1775.
Reference : Page 104. In the Author's Collection.

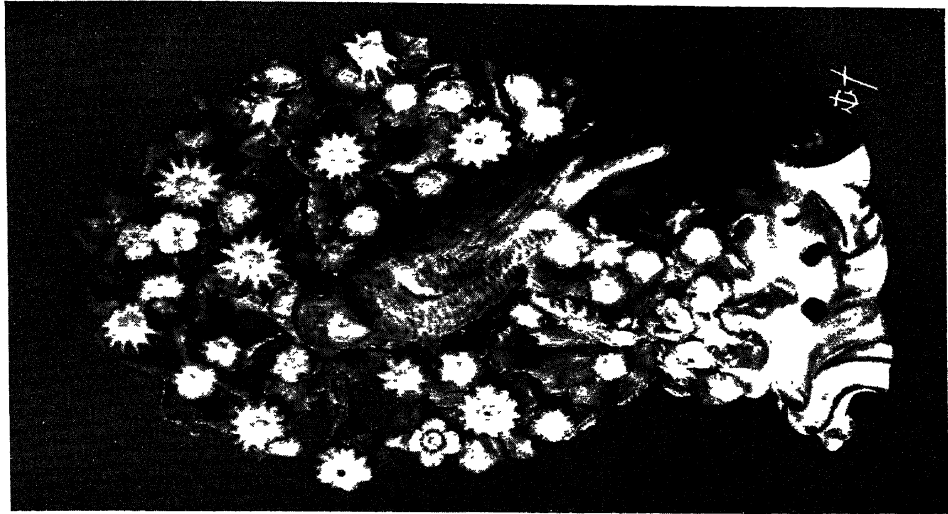
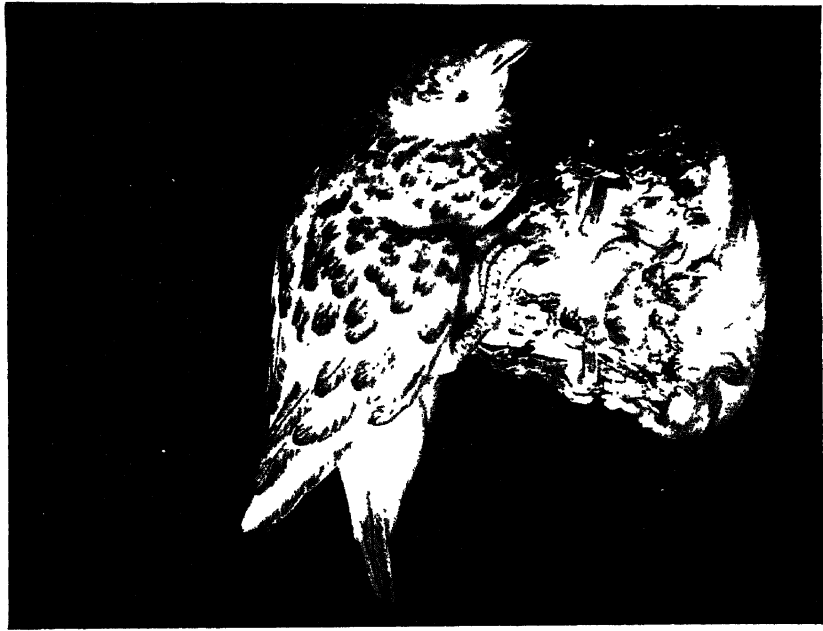
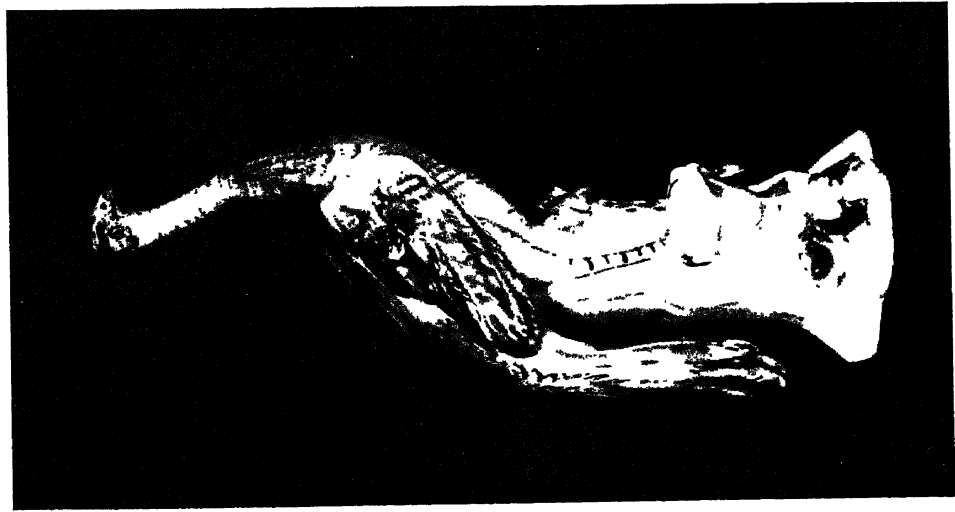


A PAIR OF BOW "PARFUME VASES", MODELLED IN RELIEF AND COLOURED.
Height: $7\frac{1}{4}$ ". Mark: None. Date: *Circa* 1760. Reference: Page 105. *In the Author's Collection.*



THREE EARLY BOW FIGURES OF BIRDS, COLOURED. MOSTLY AFTER KÄNDLER MODELS.
Height: 6" and 4". Marks: None. Date. *Circa* 1750-1757. Reference: Page 105. *In Col. and Mrs. Dickson's Collection, Southill.*

PLATE 30.



THREE MORE BOW FIGURES OF BIRDS, COLOURED. THOSE WITHOUT THE PEDESTAL ARE THE EARLIER. THAT WITH THE PEDESTAL IS MARKED. Height : $7\frac{3}{4}$ " and $5\frac{1}{4}$ ". Mark : Anchor and Dagger in Red on one. The others unmarked. Reference . Page 106. In *Col. and Mrs. Dickson's Collection*.

PLATE 33.



a. EARLY BOW FIGURE OF A "DANCING GIRL".
IN COLOURS.

Height: 6". Mark: None. Date: *Circa 1752-1755.*
Reference: Page 108. *In Col. and Mrs. Dickson's*
Collection.



b. EARLY BOW FIGURE OF "FALSTAFF". THIS FIGURE,
IN ANOTHER MODEL, WAS ALSO MADE AT CHELSEA
AND AT DERBY.

Height: 9½". Mark: None. Date: *Circa 1755.* Refer-
ence: Page 108. *In Col. and Mrs. Dickson's*
Collection.



A PAIR OF EARLY BOW FIGURES OF "BLACKAMOORS", AFTER MEISSEN MODELS BY KÄNDLER.
(See photographs of Meissen originals.)

Height: 7" and 7 $\frac{1}{2}$ ". Mark: None. Date: *Circa* 1755-1758. Reference: Page 108. *In Col. and Mrs. Dickson's Collection.* (See Plate 64, Figs. 5a and 5b, for Meissen originals.)



a. AN EARLY BOW FIGURE OF "A COOK", MODELLLED AFTER ONE OF BOUCHARDON'S "CRIS DE PARIS".
Height . 6". Mark . An impressed "B". Date : Circa 1655-1760.
Reference : Page 109. *In the British Museum. By kind permission of the Authorities.*

Prints of Bouchardon's "Cris de Paris" inset.



b. AN EARLY BOW FIGURE OF "A FRUIT SELLER", AFTER A KANDLER MODEL OF ONE OF BOUCHARDON'S "CRIS DE PARIS". ALSO CALLED IN JOHN BOWCOCKE'S MEMORANDUM-BOOK "THE PARIS CRIES". MRS. DICKSON BELIEVES IT TO REPRESENT THE FEATURES OF PEG WOFFINGTON, WHO WAS KNOWN TO SELL FRUIT AND FLOWERS IN THE STREETS OF DUBLIN BEFORE SHE CAME TO LONDON.

Height : 8 $\frac{1}{2}$ ". Mark . None. Date . Circa 1755-1756. Reference : Page 110. *In Col. and Mrs. Dickson's Collection.*



EARLY BOW FIGURE OF "PANDORA" (SO CALLED). APPARENTLY FROM A MEISSEN MODEL.
Height: 10". Mark: None. Date: *Circa* 1755-1758. Reference: Page 111.
In the Author's Collection.



a. FIGURE OF "A BOW BOY" AND OF "A BOW GIRL." VERY POPULAR FIGURES IN THEIR DAY, AND SOLD IN LARGE NUMBERS.
 Height : $5\frac{1}{2}$ " and 5". Mark (on the Boy only) : An Anchor and Dagger in Red.
 Date : *Circa* 1755-1765. Reference : Page 111. *In the Author's Collection.*



b. FIGURES OF TWO CHELSEA "BOYS," FOR COMPARISON. NO "GIRLS" WERE MADE AT CHELSEA
 Height . $4\frac{1}{2}$ " and 5". Mark : None. Date : *Circa* 1755-1765. Reference : Page 112. *In the Author's Collection.*



a. SMALL EARLY FIGURE OF A BOY DISGUISED AS
A HARLEQUIN, FROM A MEISSEN MODEL.
Height · $4\frac{1}{2}$ ". Mark: None Date: *Circa* 1755-1760.
Reference · Page 112. *In the Author's Collection.*



b. A SPECIMEN ROW OF BOW "BOYS" AND "GIRLS".
Height: About $4\frac{1}{2}$ " to $5\frac{1}{2}$ ". Mark: None. Date: *Circa* 1755-1765. Reference: Page 112.
In the Author's Collection.



A PAIR OF FIGURES OF "MAN WITH BIRD" AND "GIRL WITH EMPTY CAGE", REPRESENTING "LIBERTY AND MATRIMONY", WITH EARLY "PLINT" FOUND IN EXCAVATIONS ON THE SITE OF THE OLD PORCELAIN FACTORY AT STRATFORD-LE-BOW.

Height: 10". Mark: None. Date: *Circa 1754-1756.* Reference: Page 112. *By kind permission of Mr. F. Mullett.*



a. EARLY BOW FIGURE OF THE "FLOWER GIRL" OR "SPRING" IN THE EARLIEST SET OF THE BOW "SEASONS".

Height. $5\frac{3}{4}$ ". Mark: None. Date: *Circa* 1754-1758
Reference. Page 113. *In the Author's Collection.*



b. EARLY BOW FIGURE OF A NUN. ONE OF THE SO-CALLED "RELIGIOUS FIGURES" MADE AT BOTH THE BOW AND CHELSEA FACTORIES, AND ALSO AT MEISSEN.

Height: $5\frac{3}{4}$ ". Mark: None. Date: *Circa* 1754-1758.
Reference: Page 114. *In the Author's Collection.*



CANDLESTICK IN BOW PORCELAIN, WITH FIGURE OF THE "DUTCH DANCER".
Height: 10". Mark: None. Date: *Circa* 1756-1759. Reference: Page 114.
In the Author's Collection.



BOW FIGURE OF "THE FORTUNE TELLER", MODELLED FROM BOUCHER'S PICTURE "LA BONNE AVENTURE".
Height: 6 $\frac{3}{4}$ ". Mark: An Anchor and Dagger in Brown. Date: Circa 1757-1758. Reference: Page 115.
In Col. and Mrs. Dickson's Collection.



a. A BOW FIGURE OF A HARLEQUIN, AFTER A MEISSEN ORIGINAL. (See photograph of a Meissen example shown on Plate 64.)

Height : $4\frac{3}{4}$ ". Mark : Anchor and Dagger in Pale Brown. Date : *Circa* 1757-1758. Reference : Page 115. In Col. and Mrs. Dickson's Collection, Southill.



b. A BOW "CHINOISERIE" GROUP. THIS IS ALSO FOUND IN A TRELIS ARBOUR WITH TOWER, OF EXACTLY THE SAME PATTERN AS THE CHELSEA EXAMPLE.

Height : $7\frac{3}{4}$ ". Mark : None. Date : *Circa* 1757-1758. In Col. and Mrs. Dickson's Collection, Southill.

PLATE 45.



A PAIR OF VIGOROUSLY MODELLED FIGURES CALLED "THE NEW DANCERS". NOTE THAT THE MODELLED FLOWERS ON THE BASES OF THESE FIGURES ARE EXACTLY SIMILAR TO THOSE IN THE PAIR OF "PARFUME" VASES SHOWN IN PLATE 28.

Height 8". Marks: Man, a Dagger in Blue (only). Girl, a curiously shaped "G" in Underglaze Blue, accompanied by a small Anchor and Dagger in Red Overglaze. Date: Circa 1760. Reference: Page 119. *In the Author's Collection.*



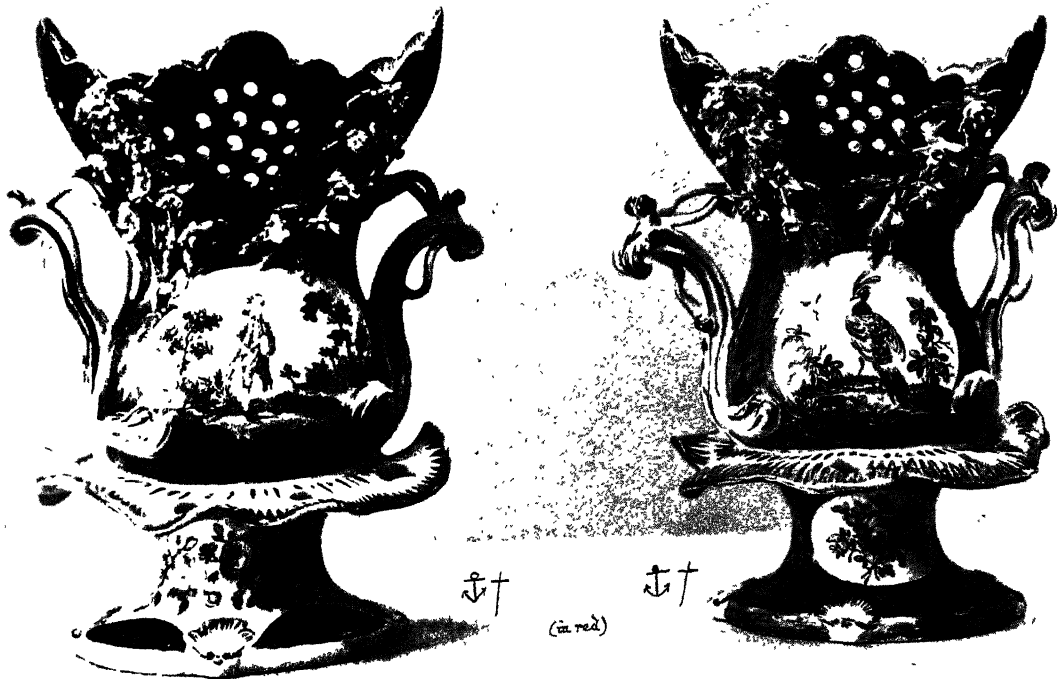
a. A BOW FIGURE OF "A SINGER". THIS FIGURE IS FOUND MARKED WITH THE CRESCENT IN BLUE. Height: 6". Mark: A Closed Crescent in Underglaze Blue, accompanied by a small Anchor and Dagger in Red. Date: *Circa 1760. In the Author's Collection.*

b. A BOW FIGURE OF "A SPORTER". THERE WERE SEVERAL FIGURES OF "SPORTERS", IN PAIRS, MADE AT BOW (AS ALSO AT CHELSEA, BRISTOL, ETC.). THIS MODEL, THOUGH MADE IN THIS INSTANCE *CIRCA 1760*, IS AN EARLY ONE, BEING MODELLED FROM A MEISSEN ORIGINAL, AND IS PROBABLY THAT MENTIONED IN JOHN BOWCOCKE'S MEMORANDUM-BOOK.

Height: 6". Mark: An Anchor and Dagger in Red. Date: *Circa 1760. Reference: Page 120. In the Author's Collection.*



a. A SET OF BOW BUSTS ON PEDESTALS, TYPIFYING THE "FOUR SEASONS".
Height: 52". Mark: None. Date: Circa 1755. Reference: Page 121. In Col. and Mrs. Dickson's Collection, Southill.



b. A PAIR OF BOW FLOUNCED VASES, OR BEAKERS, WITH BLUE GROUND, AND WHITE RESERVES
DECORATED WITH FIGURES, BIRDS, AND FLOWERS.
Height: 8½" and 8½". Mark: None. Date: Circa 1760-1765. Reference: Page 121. In the Herbert Allen Collection, Victoria and Albert Museum. By kind permission of the above. (Crown copyright reserved.)



(in blue underglaze)

A PAIR OF BOW FIGURES REPRESENTING "AUTUMN" AND "WINTER" IN A SET OF
"THE CHILDREN SEASONS".

Height : 7". Mark : A Script "I" in Underglaze Blue on one only. Date : Circa 1765-1775. Reference :
Page 121. *In the Author's Collection.*



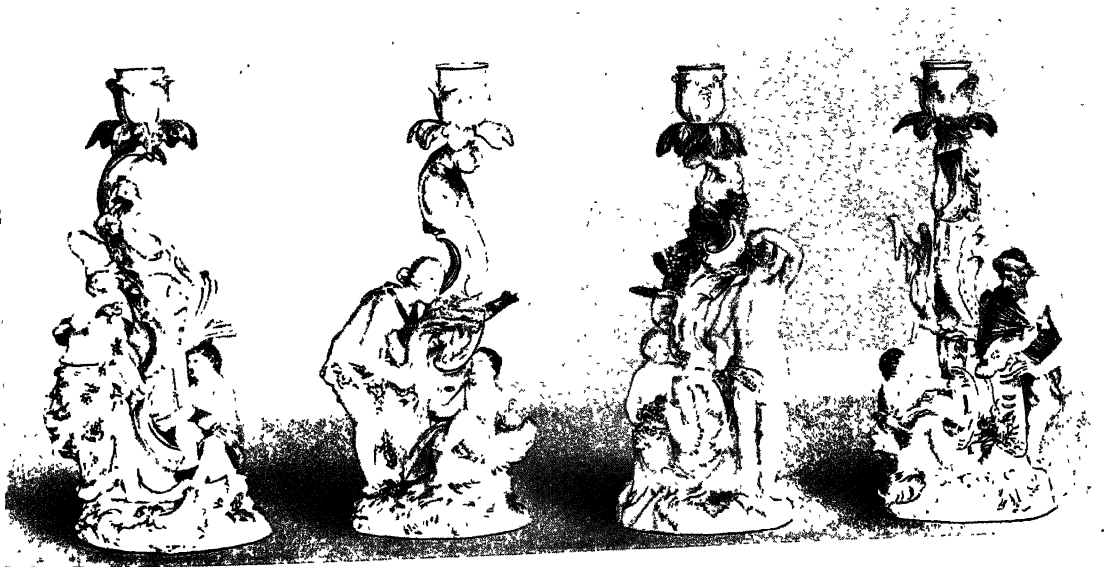
A BOW FIGURE OF A BOY TYPIFYING "WINTER" IN A SET OF "THE FOUR SEASONS". HE WEARS A MUFF.

Height: 7 $\frac{1}{4}$ ". Mark: The Meissen Crossed Swords in Blue Underglaze. Date: *Circa 1760.*
Reference: Page 122. *In Col. and Mrs. Dickson's Collection, Southill.*



A BOW CANDLESTICK WITH A FIGURE OF "BACCHUS"
STANDING FOR "AUTUMN" IN A SET OF
"THE CLASSICAL SEASONS" CANDLESTICKS.
MODELLED FROM A SIMILAR SET MADE AT
MEISSEN. (Compare with photograph of Meissen
originals shown herewith.)

Height: 10½". Mark: None. Date: *Circa 1755.*
Reference: Page 122. *In Col. and Mrs.*
Dickson's Collection.





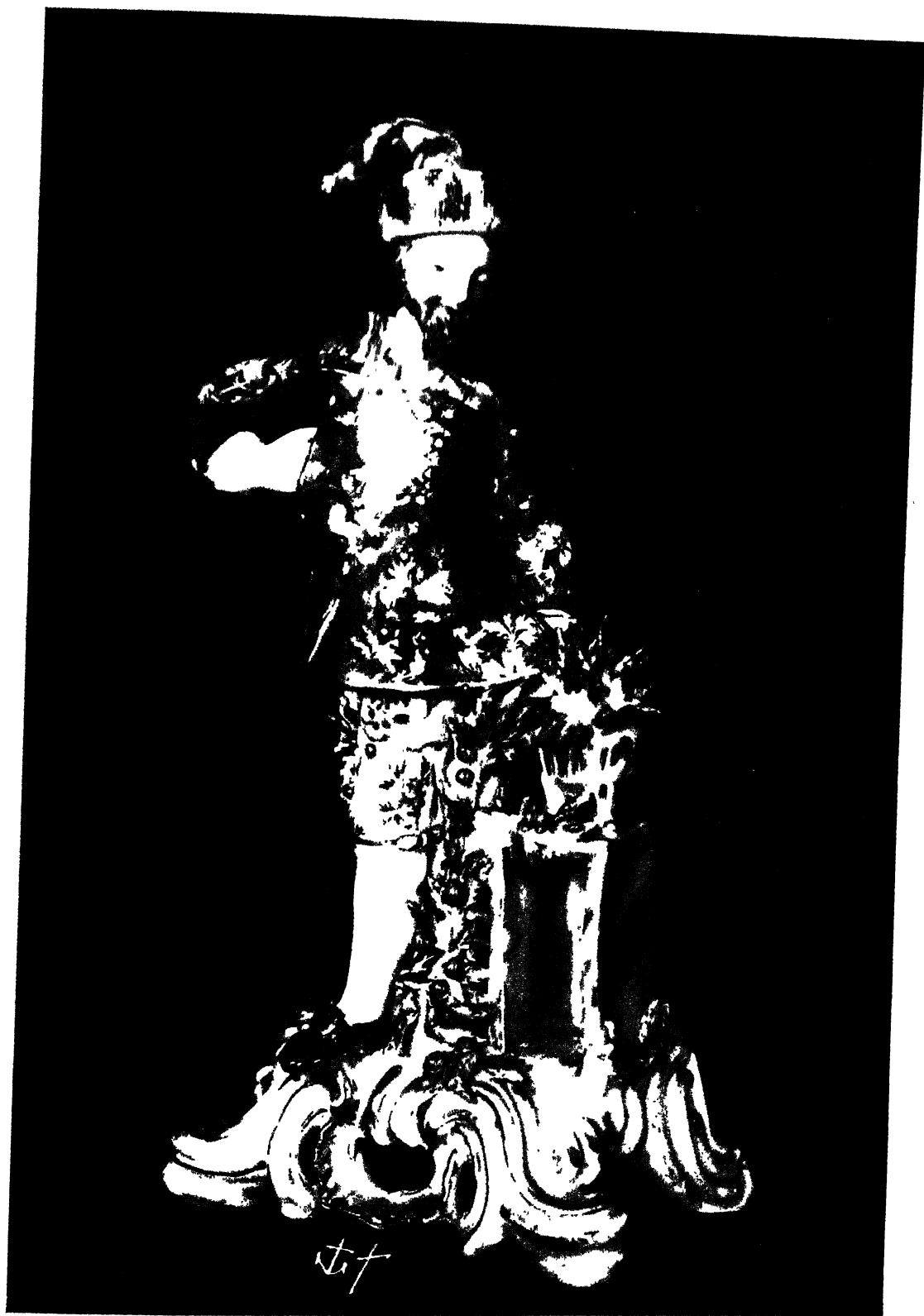
A BOW FIGURE OF "SPRING" FROM A SET OF "SEASONS" COPIED DIRECT FROM A SIMILAR SET MADE AT MEISSEN CALLED THE "SEASONS WITH VASES". (Compare with photograph of Meissen originals shown.)

Height: 9½". Mark: None. Date: *Circa 1755*. Reference: Page 123. In *Col. and Mrs. Dickson's Collection, Southill*.





A BOW FIGURE OF "WINTER" FROM A SET OF THE "RUSTIC SEASONS". THIS IS MARKED WITH THE RARE MARK OF A LONG SWORD OR HILTED DAGGER IN BLUE UNDERGLAZE.
Height: 6 $\frac{5}{8}$ ". Mark: A large Sword in Blue Underglaze, accompanied by an ordinary-sized Anchor and Dagger in Red Overglaze. Date: Circa 1760-1763. Reference: Page 123. In Col. and Mrs. Dickson's Collection, Southill.



ANOTHER BOW FIGURE OF "WINTER", ALSO FROM A MEISSEN ORIGINAL SET OF "SEASONS".
A SOMEWHAT RARE ONE.

Height: 10 $\frac{7}{8}$ ". Mark: An Anchor and Dagger in Red. Date: *Circa 1760-1763*. Reference:
Page 124. *In Col. and Mrs. Dickson's Collection, Southill.*



A COMPLETE SET OF BOW "SEASONS OF THE YEAR" OF YET ANOTHER MODEL. ALSO OF CONTINENTAL ORIGIN.
Height: 9 $\frac{3}{4}$ ". Mark: None. Date: 1758-1760. Reference: Page 124. By kind permission of Mr. Frank Stoner.



A PAIR OF BOW FIGURES REPRESENTING "SPRING" AND "SUMMER" IN STILL ANOTHER SET OF BOW SEASONS. AN EARLY SET. THESE SHOW THE METAL ATTACHMENTS OF CANDLE SOCKETS, STALKS, AND LEAVES, SURMOUNTED BY PORCELAIN FLOWERS, WHICH WERE FIXED IN THE SQUARE HOLES FOUND IN THE BACK OF THE BASES OR SUPPORTS OF LARGE NUMBERS OF PORCELAIN FIGURES. MANY, IF NOT MOST OF THE BOW FIGURES WITH THESE SQUARE, TRIANGULAR, AND ROUND HOLES, WERE SOLD ORIGINALLY COMPLETE WITH THESE ENAMELLED METAL ATTACHMENTS; BUT NATURALLY, IN THE COURSE OF A CENTURY AND A HALF, THESE MORE PERISHABLE ATTRIBUTES HAVE DISAPPEARED, AND IT IS BY GREAT GOOD FORTUNE, AND OWING TO THE COURTESY OF MR. FRANK STONER, THAT THESE PERFECT SPECIMENS ARE SHOWN HERE.

Height: 8 $\frac{1}{4}$ ". Mark. None. Date: *Circa 1755-1760.* Reference: Page 125. *By the kind permission of Mr. F. Stoner.*



a. A GRACEFUL BOW FIGURE OF "MINERVA"
FINELY DECORATED
Height. 14". Mark: Anchor and Dagger in Red. Date:
Circa 1757-1763. Reference: Page 125. In Col.
and Mrs. Dickson's Collection, Southill.



b. A HISTORICAL BOW FIGURE OF "BELLONA",
INSCRIBED WITH THE ROYAL INITIALS "G R III"
(FOR GEORGE III.), ON THE FRONT OF THE HELMET,
TO CELEBRATE THE ACCESSION OF THAT MONARCH
TO THE THRONE OF ENGLAND. THE MODEL
ITSELF IS OF EARLIER DATE.
Height: 7½". Mark: None. Date: 1760. Reference:
Page 126. *In Col. and Mrs. Dickson's Collection,*
Southill.



A PAIR OF BOW FIGURES CALLED "THE LOVER AND LADY", REPRESENTING ACTORS IN A GERMAN PLAY. THEY ARE FROM MEISSEN ORIGINALS. (See photograph of Meissen piece of the Lover shown herewith on Plate 64.)

Height: 7 $\frac{3}{4}$ ". Marks: A small Blue Saltire Cross in Underglaze Blue, accompanied by the usual Anchor and Dagger in Red. These marks are on both Figures. Date: Circa 1758-1760. Reference: Page 126. *In Col. and Mrs. Dickson's Collection, Southill.*



A LARGE AND HANDSOME PAIR OF BOW FIGURES OF PIPER AND COMPANION SEATED IN PERFORATED AND BEFLOWERED TRELLIS ARBOURS. SUR-
MOUNTED BY A PERFORATED TOWER OR PAGODA. A RARE, PERHAPS UNIQUE, FEATURE BEING THE TRELLISED BALUSTRADE IN FRONT OF
THE ARBOUR.

Height : 15½". Mark : None. Date : 1760-1765. Reference : Page 128. In the Author's Collection.

PLATE 61.



A PAIR OF BOW FIGURES OF HARLEQUIN AND COLUMBINE—THE LATTER MARKED WITH THE RARE ANCHOR AND DAGGER IN GOLD.
Height : 7". Marks : The Anchor and Dagger in Red on the Man ; in Gold on the Girl. Date : Circa 1763-1773. Reference : Page 130. In Col. and Mrs. Dickson's Collection, Southill.



A PAIR OF BOW FIGURES CALLED "THE IDYLLIC MUSICIANS". THESE ARE MARKED WITH RARE MARKS.

Height: $7\frac{3}{4}$ ". Mark: The Man with a large round Spot in Blue Underglaze; the Girl with a curious-shaped "F" in Blue Underglaze. Date: *Circa 1763-1768*. Reference: Page 131. *In Col. and Mrs. Dickson's Collection.*



A PAIR OF BOW CLASSICAL FIGURES, "APOLLO AND DIANA". THE LATTER HAS THE RARE HOUND
STANDING BY HER.

Height: 7 $\frac{1}{4}$ ". Mark: None. Date: Circa 1763. Reference: Page 131. *In the Author's Collection.*

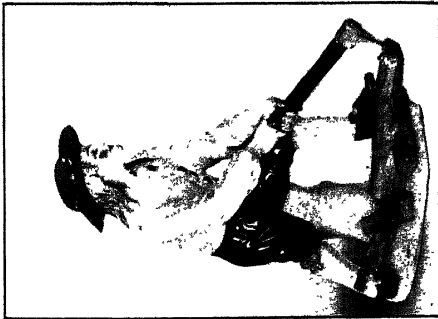


Fig. 1a.

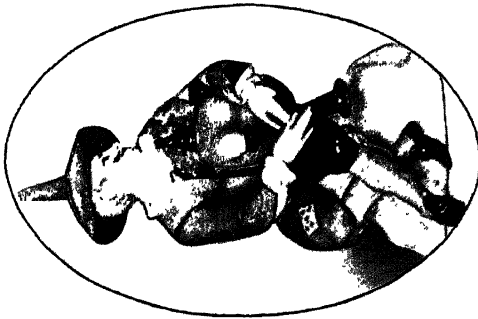


Fig. 2a.

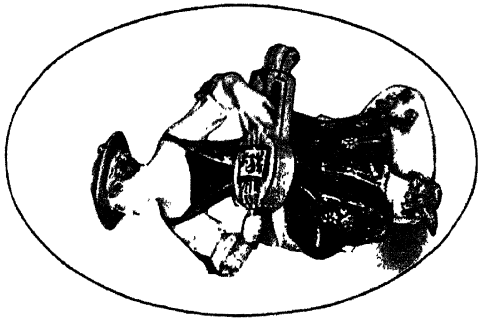


Fig. 2b.

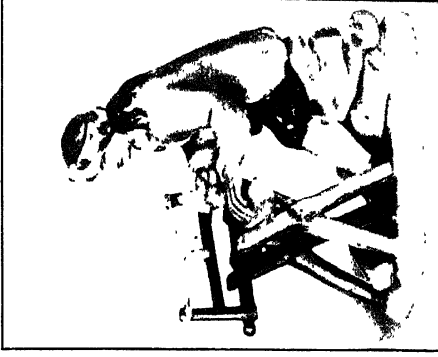


Fig. 1b.

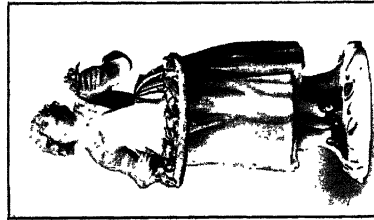


Fig. 3.

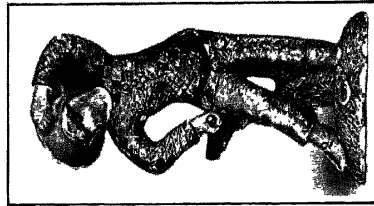


Fig. 4.

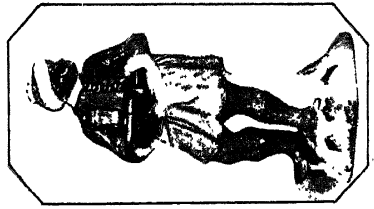


Fig. 5a.



Fig. 5b.



Fig. 6.



Fig. 7.

SMALL REPRODUCTIONS OF MEISSEN ORIGINALS OF MANY OF THE BOW PIECES SHOWN HEREIN, FOR PURPOSES OF COMPARISON, VIZ.:
 Figs. 1^a and 1^b. "The Wood-cutter and the Sawyer", from Kändler's "Craftsmen" series of figures. See Plate 31.
 Figs. 2^a and 2^b. "Harlequin and Columbine", after Kändler's models. See Plate 32.
 Fig. 3. Meissen figure modelled from Bouchardon's "Cris de Paris". See Plate 35 (b).
 Fig. 4. Early Kändler figure of Harlequin, or rather "Pierrot", from the Italian "Commedia dell'Arte" series of figures. See Plate 43 (a).
 Figs. 5^a and 5^b. Kändler's figures of Blackamoors (called "Slaves" in John Bowcocke's papers). See Plate 34.
 Fig. 6. Meissen original of the Bow "Lover" figure. See Plate 57.
 Fig. 7. Meissen figure of "Flowers". See Plate 44.

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